



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

292
9.148

ENGLISH SCHOOL-CLASSICS

EDITED BY FRANCIS STORR, M.A.,

CHIEF MASTER OF MODERN SUBJECTS IN MERCHANT TAYLORS' SCHOOL.

THOMSON'S SEASONS: Winter.

With an Introduction to the Series. By the Rev. J. F. BRIGHT. 1s.

COWPER'S TASK.

By FRANCIS STORR, M.A. 2s. Part I. (Book I.—The Sofa; Book II.—The Timepiece) 9d. Part II. (Book III.—The Garden; Book IV.—The Winter Evening) 9d. Part III. (Book V.—The Winter Morning Walk; Book VI.—The Winter Walk at Noon) 9d.

SCOTT'S LAY OF THE LAST MINSTREL.

By J. SURTRES PHILLIPOTS, M.A., Head-Master of Bedford Grammar School. 2s. 6d.; or in Four Parts, 9d. each.

SCOTT'S LADY OF THE LAKE.

By R. W. TAYLOR, M.A., Head-Master of Kelly College, Tavistock. 2s.; or in Three Parts, 9d. each.

NOTES TO SCOTT'S WAVERLEY.

By H. W. EVE, M.A., Head-Master of University College School, London. 1s.; WAVERLEY AND NOTES, 2s. 6d.

TWENTY OF BACON'S ESSAYS.

By FRANCIS STORR, M.A. 1s.

SIMPLE POEMS.

By W. E. MULLINS, M.A., Assistant-Master at Marlborough College. 8d.

SELECTIONS FROM WORDSWORTH'S POEMS.

By H. H. TURNER, B.A., late Scholar of Trinity College, Cambridge. 1s.

WORDSWORTH'S EXCURSION: The Wanderer.

By H. H. TURNER, B.A. 1s.

MILTON'S PARADISE LOST.

By FRANCIS STORR, M.A. Book I. 9d. Book II. 9d.

MILTON'S L'ALLEGRO, IL PENSEROSO, AND LYCIDAS.

By EDWARD STORR, M.A., late Scholar of New College, Oxford. 1s.

SELECTIONS FROM THE SPECTATOR.

By OSMUND AIRY, M.A., late Assistant-Master at Wellington College. 1s.

BROWNE'S RELIGIO MEDICI.

By W. P. SMITH, M.A., Assistant-Master at Winchester College. 1s.

GOLDSMITH'S TRAVELLER AND DESERTED VILLAGE.

By C. SANKEY, M.A., Assistant-Master at Marlborough College. 1s.

EXTRACTS FROM GOLDSMITH'S VICAR OF WAKEFIELD.

By C. SANKEY, M.A. 1s.

POEMS SELECTED from the WORKS OF ROBERT BURNS.

By A. M. BELL, M.A., Balliol College, Oxford. 2s.

MACAULAY'S ESSAYS:

MOORE'S LIFE OF BYRON. By FRANCIS STORR, M.A. 9d.

BOSWELL'S LIFE OF JOHNSON. By FRANCIS STORR, M.A. 9d.

HALLAM'S CONSTITUTIONAL HISTORY. By H. F. BOYD, late Scholar of Brasenose College, Oxford. 1s.

SOUTHEY'S LIFE OF NELSON.

By W. E. MULLINS, M.A. 2s. 6d.

GRAY'S POEMS with JOHNSON'S
from GRAY'S LETTERS.

CTIONS

Waterloo Pls

RIVINGTONS' MATHEMATICAL SERIES

By J. HAMBLIN SMITH, M.A.,

OF GONVILLE AND CAIUS COLLEGE, AND LATE LECTURER AT ST. PETER'S COLLEGE, CAMBRIDGE.

Arithmetic. 3s. 6d. A KEY, 9s.

Algebra. Part I. 3s. Without Answers, 2s. 6d. A KEY, 9s.

Exercises on Algebra. Part I. 2s. 6d.

[Copies may be had without the Answers.]

Elementary Trigonometry. 4s. 6d. A KEY, 7s. 6d.

Elements of Geometry.

Containing Books I to 6, and portions of Books II and 12 of EUCLID, with Exercises and Notes. 3s. 6d. A KEY, 8s. 6d.

PART I., containing Books I and 2 of EUCLID, may be had separately.

Elementary Hydrostatics. 3s. }
Elementary Statics. 3s. } A KEY, 6s.

Book of Enunciations

FOR HAMBLIN SMITH'S GEOMETRY, ALGEBRA, TRIGONOMETRY, STATICS, AND HYDROSTATICS. 1s.

The Study of Heat. 3s.

By E. J. GROSS, M.A.,

FELLOW OF GONVILLE AND CAIUS COLLEGE, CAMBRIDGE, AND SECRETARY TO THE OXFORD AND CAMBRIDGE SCHOOLS EXAMINATION BOARD.

Algebra. Part II. 8s. 6d.

Kinematics and Kinetics. 5s. 6d.

By G. RICHARDSON, M.A.,

ASSISTANT-MASTER AT WINCHESTER COLLEGE, AND LATE FELLOW OF ST. JOHN'S COLLEGE, CAMBRIDGE.

Geometrical Conic Sections. 4s. 6d.

Waterloo Place, Pall Mall, London.



600096260T

SCENES
FROM
EURIPIDES

Rugby Edition

BY A. SIDGWICK, M.A.

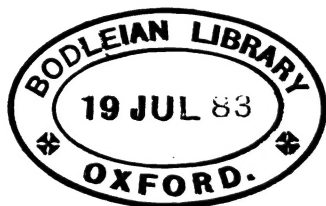
FELLOW AND TUTOR OF CORPUS CHRISTI COLLEGE, OXFORD; AND LATE
FELLOW OF TRINITY COLLEGE, CAMBRIDGE

THE HECUBA

NEW EDITION

RIVINGTONS
WATERLOO PLACE, LONDON
MDCCCLXXXIII

20.9.1883



DRAMATIS PERSONÆ.

Ἑκάβη, late queen of Troy, a captive.

Ὀδυσσεὺς, king of Ithaca, Greek chieftain.

Πολυξένη, daughter of Hecuba.

Ἀγαμέμνων, leader of the Greeks.

Ταλθύβιος, herald and attendant of Agamemnon.

Πολυμήτωρ, king of the Thracian Chersonesus.

Chorus of Trojan captive women.

The scene is the shore of the Thracian Chersonesus, with Hecuba's tent in front, and the other tents of the army near : behind, the sea and the ships.

This scene remains the same all through the play.



P R E F A C E.

THE outline of the plot of the *HECUBA* is as follows:—

The main subject is the misery and vengeance of the captive *HECUBA*, queen of Troy. Her daughter, *POLYXENA*, is doomed to be sacrificed on the tomb of *ACHILLES*, to appease the uneasy ghost of that departed hero. *ODYSSEUS* informs her of this resolve and claims *POLYXENA*. *HECUBA* appeals to him, reminds him how she once saved his life, and begs for her daughter's in return. *ODYSSEUS* pleads the decree, which he cannot undo. *POLYXENA* shows a noble readiness to die, and *HECUBA* is left in despairing grief after a vain attempt to be allowed to die in her daughter's place. [Scene I.]

TALTHYBIUS comes and tells her of her daughter's noble and courageous death, and how the Grecian youths did her honour.

[Scene II.]

HECUBA then hears of the finding of the body of her son *POLYDORUS*, who had been entrusted to the care of *POLYMESTOR*, king of the Chersonese, and had been murdered by him for his gold. She entreats *AGAMEMNON* to help her to vengeance; he hesitates, but agrees at last to countenance the deed, if she will do it.

[Scene III.]

POLYMESTOR comes to see *HECUBA* at her request, and she entices him into her tent with his children, where she and the Trojan captives murder the children and blind the father's eyes.

[Scene IV.]

AGAMEMNON comes on the scene; *POLYMESTOR* rushing blinded out of the tent appeals to him for justice: he hears both sides, and decides that the murderer has been justly requited. The dead bodies are then buried; a wind springs up, and the ships start for Greece.

[Scene V.]

The *HECUBA* is one of the most widely read of all *EURIPIDES'* plays, partly on account of its being, on the whole, easy (though by no means without some obscurities of the author's own peculiar kind), but chiefly owing to its undeniable beauties

First, the figure of *HECUBA* herself is strong both in conception and execution. She combines the characteristics of the *barbarian* (according to the Greek conception) and the *queen*. She is at once passionate and dignified, unselfishly devoted to her children, and relentless in revenge against the faithless *POLYMESTOR*. The skill of *EURIPIDES* in producing dramatic "effects" comes out in the case of *HECUBA* prominently. Her earnest entreaty to die for her daughter (154), or at least with her (163); her utter prostrate grief when she is carried away (207); her moment of joy at the thought she is to die also (232); her calm, dignified grief when she hears how nobly her daughter died (308); the passionate appeal to *AGAMEMNON* for help against her son's murderer, ending with a most powerful climax (411—461); her subtlety in entrapping *POLYMESTOR*, and the scathing bitterness of her reply to him before the judge, are all most effectively worked up, and make a series of most successful pictures.

POLYXENA, again, although there is very little of her in the play, is distinct, and beautiful in her noble calm and courage. She does not desire to live merely as a slave, with a slave for husband: a noble death is better (120 sqq.): and when her mother falls into despairing grief she gently rebukes her (174), and hides her own head that sympathy may not break down her composure (202). But the most charming piece of all about *POLYXENA* is *TALTHYBIUS*' account of her death. *EURIPIDES* is always effective in narrative, and is skilful in what is pathetic; and the beauty and pathos of that narrative are consummate (235—306).

The minor parts are also not inadequate. *ODYSSEUS* shows a heartless flippancy and levity in his interview with *HECUBA*, which contrast with the real tragedy he is announcing very strongly: he also (106 sqq.) gives us a good specimen of his proverbial skill in rhetoric.

AGAMEMNON does not raise much interest, but there is a touch of greatness in his stately courtesy and compassion for his royal prisoner, now fallen so low.

On the other hand, there certainly are some faults in the play; for the most part, it is perhaps better to leave these to the

individual reader to discover. There is one, however, which strikes all readers—namely, that the interest of the piece as a drama is much impaired, if not destroyed, by the fact that there are two unconnected stories woven (by a rather flimsy link) into one. The play thus depends for its interest on the effectiveness of its separate scenes, and not on any single thread of development; a point which, however, is not of such importance with Euripides as it would have been with other poets, since the skill of our author always lies rather in successful workmanship in detail, in effective *situations*, than in real dealing with character, or the larger questions of human life.

Those current allusions which EURIPIDES is so fond of bringing in are not absent from this play. We have a sneer at demagogues (37); a reference to a favourite question of the philosophic schools (320); two interesting little artistic illustrations (285, 428); and, finally (in 688), a sarcasm on the sophists, which seems to point to that later mood of the poet (that is so marked in the *BACCHAE*) wherein he seems desirous to draw a distinction between his own position and the more recent developments of the innovating school with which ARISTOPHANES (and others) confounded him. The date of the play cannot be fixed. It is probably, however, considerably earlier than the *BACCHAE*, as the character of the metre and some other small considerations indicate.

It has been necessary to curtail the play a good deal, to reduce it within the limits required for the purposes of this edition. The choric odes are, as usual, entirely omitted. I have also designedly omitted the prologue, which is rather frigid, and not properly dramatic at all. The only other scene entirely left out is that which relates the finding of POLYDORUS' corpse, and in that there is not much interest. The little reflections of the chorus also in the scenes, which strike the modern ear as rather bald, and interrupt the action, have been mostly struck out.

I may perhaps mention, that wherever I have quoted from other plays of this series, the number of the line in the full edition of the play is also given in brackets.

SCENE I.

The shore of the Thracian Chersonese. The tents of the Greeks in the foreground, and the sea in the background, with ruins of Troy. HECUBA and her daughter POLYXENA weeping together in the deepest grief. They start up as ODYSSEUS approaches from the tents, and POLYXENA retires, while HECUBA advances to receive him. He addresses her quietly and coldly as follows:—

ΟΔ. γύναι, δοκῶ μὲν σ' εἶδέναι γνῶμην στρατοῦ
 ψῆφόν τε τὴν κρανθεῖσαν, ἀλλ' ὅμως φράσω.
 ἔδοξ' Ἀχαιοῖς παῖδα σὴν Πολυξένην
 σφάξαι πρὸς ὀρθὸν χῶμ' Ἀχιλλείου τάφου.
 ἡμᾶς δὲ πομποὺς καὶ κομιστήρας κόρης
 τάσσουσιν εἶναι· θύματος δ' ἐπιστάτης
 ἱερεὺς τ' ἐπέστη τοῦδε παῖς Ἀχιλλέως.
 οἶσθ' οὖν ὃ δρᾶσον ; μήτ' ἀποσπασθῆς βία
 μήτ' ἐς χερῶν ἀμιλλαν ἐξέλθῃς ἐμολί·
 γίγνωσκε δ' ἀλκὴν καὶ παρουσίαν κακῶν
 τῶν σῶν. σοφόν τοι κὰν κακοῖς ἂ δεῖ φρονεῖν.

ΕΚ. [*in utter misery, to herself*]

αἰαῖ· παρέστηχ', ὥς ξοικ', ἀγὼν μέγας,
 πλήρης στεναγμῶν οὐδὲ δακρύων κενός.
 κἄγωγ' ἄρ' οὐκ ἔθνησκον οὐ μ' ἐχρῆν θανεῖν,
 οὐδ' ὤλεσέν με Ζεὺς, τρέφει δ', ὅπως ὀρῶ
 κακῶν κάκ' ἄλλα μείζον' ἢ τάλαιν' ἐγώ.

[*more quietly and with humility, to ODYSSEUS*

THE HECUBA OF

- εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους
 μὴ λυπρὰ μηδὲ καρδίας δηκτῆρια
 ἐξιστορήσαι, σοὶ μὲν εἰρήσθαι χρεών,
 ἡμᾶς δ' ἀκοῦσαι τοὺς ἐρωτῶντας τάδε. 20
- ΟΔ. ἔξεστ', ἐρώτα· τοῦ χρόνου γὰρ οὐ φθονῶ.
 ΕΚ. οἶσθ' ἡνίκ' ἦλθες Ἰλίου κατὰσκοπος,
 δυσχλαινίᾳ τ' ἄμορφος, ὁμμάτων τ' ἄπο
 φόνου σταλαγμοὶ σὴν κατέσταζον γένυν ;
- ΟΔ. οἶδ'· οὐ γὰρ ἄκρας καρδίας ἔψαυσέ μου. 25
 ΕΚ. ἔγνω δέ σ' Ἑλένη, καὶ μόνη κατεῖπ' ἐμοί ;
 ΟΔ. μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.
 ΕΚ. ἦψω δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὦν ;
 ΟΔ. ὥστ' ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ' ἐμήν.
 ΕΚ. τί δῆτ' ἔλεξας, δοῦλος ὦν ἐμὸς τότε ; 30
 ΟΔ. [lightly] πολλῶν λόγων εὐρήμαθ', ὥστε μὴ θανεῖν.
 ΕΚ. ἔσωσα δῆτά σ', ἐξέπεμψά τε χθονός ;
 ΟΔ. ὥστ' εἰσορᾶν γε φέγγος ἡλίου τόδε.
 ΕΚ. [vehemently] οὐκουν κακύνει τοῖσδε τοῖς βουλευμασιν,
 ὃς ἐξ ἐμοῦ μὲν ἔπαθες οἷα φῆς παθεῖν, 35
 δρᾶς δ' οὐδὲν ἡμᾶς εὖ, κακῶς δ' ὅσον δύνα ;
 ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους
 ζηλοῦτε τιμάς· μηδὲ γιγνώσκουσθέ μοι,
 οἳ τοὺς φίλους βλάπτουτες οὐ φροντίζετε,
 ἦν τοῖσι πολλοῖς πρὸς χάριν λέγητέ τι. 40
 ἀτὰρ τί δὴ σόφισμα τοῦθ' ἡγούμενοι
 ἐς τήνδε παῖδα ψῆφον ὥρισαν φόνου ;
 πύτερα τὸ χρεὴν σφ' ἐπήγαγ' ἀνθρωποσφαγεῖν
 πρὸς τύμβον, ξυθα βουθυτεῖν μᾶλλον πρέπει ;
 ἢ τοὺς κταιόνοντας ἀνταποκτεῖναι θέλων 45

EURIPIDES,

ἐς τήνδ' Ἀχιλλεὺς ἐνδίκως τείνει φόνον ;
 ἀλλ' οὐδὲν αὐτὸν ἦδε γ' εἰργασται κακόν.
 Ἐλένην νιν αἰτεῖν χρῆν τάφῳ προσφάγματα·
 κείνη γὰρ ὤλεσέν νιν ἐς Τροίαν τ' ἄγει.
 εἰ δ' αἰχμάλωτον χρῆ τιν' ἔκκριτον θανεῖν 50
 κάλλει θ' ὑπερφέρουσαν, οὐχ ἡμῶν τόδε·
 ἢ Τυνδαρίδης γὰρ εἶδος ἐκπρεπεστάτη,
 ἀδικοῦσά θ' ἡμῶν οὐδὲν ἦσσον ἡνρέθη.
 τῷ μὲν δικαίῳ τόνδ' ἀμιλλῶμαι λόγον·
 ἃ δ' ἀντιδοῦναι δεῖ σ', ἀπαιτούσης ἐμοῦ, 55
 ἄκουσον. ἦψω τῆς ἐμῆς, ὥς φῆς, χερὸς
 καὶ τῆς γεραιᾶς προσπίτνων παρηγίδος·
 [*bending as a suppliant before him and touching his hand
 and cheek*]
 ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἐγώ,
 χάριν τ' ἀπαιτῶ τὴν τόθ', ἱκετεύω τέ σε,
 μή μου τὸ τέκνον ἐκ χερῶν ἀποσπάσης, 60
 μηδὲ κτάνητε. τῶν τεθνηκότων ἄλις·
 ταύτη γέγηθα κἀπιλήθομαι κακῶν·
 ἦδ' ἀντὶ πολλῶν ἐστὶ μοι παραψυχή,
 πόλις, τιθήνη, βάκτρον, ἡγεμὼν ὕδοῦ.
 οὐ τοὺς κρατοῦντας χρῆ κρατεῖν ἢ μὴ χρεῶν, 65
 οὐδ' εὐτυχοῦντας εὖ δοκεῖν πράξειν ἀεί.
 κἀγὼ γὰρ ἦν ποτ', ἀλλὰ νῦν οὐκ εἴμ' ἔτι,
 τὸν πάντα δ' ὄλβον ἡμαρ ἔν μ' ἀφείλετο.
 [*laying her hand on his beard in tones of earnest entreaty*]
 ἀλλ', ὦ φίλον γένειον, αἰδέσθητί με,
 οἴκτειρον· ἔλθῶν δ' εἰς Ἀχαιϊκὸν στρατὸν 70
 παρηγόρησον, ὥς ἀποκτείνειν φθόνος
 γυναικας, ἃς τὸ πρῶτον οὐκ ἐκτείνετε.

THE HECUBA OF

βωμῶν ἀποσπάσαντες, ἀλλ' ὤκτειράτε.
νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις ἴσος
καὶ τοῖσι δούλοις αἵματος κεῖται πέρι. 75
τὸ δ' ἀξίωμα, κὰν κακῶς λέγῃς, τὸ σὸν
πέισει· λόγος γὰρ ἔκ τ' ἀδοξούντων ἰὼν
κὰκ τῶν δοκούντων αὐτὸς οὐ ταῦτόν σθένει.

- ΟΔ. [*quietly*] Ἑκάβη, διδάσκου, μηδὲ τῷ θυμουμένῳ
τὸν εὖ λέγοντα δυσμενῇ ποιοῦ φρενί. 80
ἐγὼ τὸ μὲν σὸν σῶμ', ὑφ' οὐπερ ἠτύχουν,
σώζειν ἔτοιμός εἰμι, κοῦκ ἄλλως λέγω·
ἃ δ' εἶπον εἰς ἅπαντας, οὐκ ἀρνήσομαι,
Τροίας ἀλούσης ἀνδρὶ τῷ πρώτῳ στρατοῦ
σὴν παῖδα δοῦναι σφάγιον ἐξαιτουμένῳ. 85
ἐν τῷδε γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,
ὅταν τις ἐσθλὸς καὶ πρόθυμος ὦν ἀνὴρ
μηδὲν φέρεται τῶν κακίωνων πλέον.
ἡμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς, γύναι,
θανῶν ὑπὲρ γῆς Ἑλλάδος κάλλιστ' ἀνὴρ. 90
οὐκουν τόδ' αἰσχρόν, εἰ βλέποντι μὲν φίλῳ
χρώμεσθ', ἐπεὶ δ' ἄπεστι, μὴ χρώμεσθ' ἔτι;
εἶεν· τί δῆτ' ἐρεῖ τις, ἢν τις αὖ φανῇ
στρατοῦ τ' ἄθροισις πολεμίων τ' ἀγωνία;
πότερα μαχούμεθ', ἢ φιλοψυχήσομεν, 95
τὸν κατθανόνθ' ὀρώντες οὐ τιμώμενον;
καὶ μὴν ἔμοιγε ζῶντι μὲν καθ' ἡμέραν,
κεῖ σμίκρ' ἔχοιμι, πάντ' ἂν ἀρκούντως ἔχοι·
τύμβον δὲ βουλοίμην ἂν ἀξιούμενον
τὸν ἐμὸν ὀράσθαι· διὰ μακροῦ γὰρ ἡ χάρις. 100
εἰ δ' οἰκτρὰ πάσχειν φῆς, τάδ' ἀντάκουέ μου·

EURIPIDES.

εἰσὶν παρ' ἡμῖν οὐδὲν ἦσσαν ἄθλιαι
 γραῖαι γυναῖκες ἡδὲ πρεσβῦται σέθεν,
 νύμφαι τ' ἀρίστων νυμφίων τητώμεναι,
 ὦν ἦδε κεύθει σώματ' Ἰδαία κόνις. 105
 τόλμα τὰδ' ἡμεῖς δ', εἰ κακῶς νομίζομεν
 τιμᾶν τὸν ἐσθλόν, ἀμαθίαν ὀφλήσομεν
 οἱ βάρβαροι δὲ μήτε τοὺς φίλους φίλους
 ἡγείσθε μήτε τοὺς καλῶς τεθνηκότας -
 θαυμάζεθ', ὥς ἂν ἡ μὲν Ἑλλὰς εὐτυχῇ,
 ὑμεῖς δ' ἔχηθ' ὅμοια τοῖς βουλευμασιν. 110

[*HECUBA rises from her suppliant posture, and turns away from him in despair. POLYXENA comes forward, and her mother speaks sadly to her*]

ΕΚ. ὦ θύγατερ, οὐμοὶ μὲν λόγοι πρὸς αἰθέρα
 φροῦδοι μάτην ριφθέντες ἀμφὶ σοῦ φόνου·
 σὺ δ' εἴ τι μείζω δύναμιν ἢ μήτηρ ἔχεις,
 σπούδαζε, πάσας ὥστ' ἀηδόνοιο στόμα 115
 φθογγὰς ἱεῖσα, μὴ στερηθῆναι βίου.
 πρόσπιπτε δ' οἰκτρῶς τοῦδ' Ὀδυσσέως γῶνυ,
 καὶ πείθ'. ἔχεις δὲ πρόφασιν· ἔστι γὰρ τέκνα
 καὶ τῷδε, τὴν σὴν ὥστ' ἐποικτεῖται τύχην.

[*POLYXENA approaches him to supplicate him: he wraps his hand in his garment, and turns his face away: she stands still, and speaks*]

ΠΟ. ὀρῶ σ', Ὀδυσσεύ, δεξιὰν ὑφ' εἵματος 120
 κρύπτοντα χεῖρα, καὶ πρόσωπον ἔμπαλιν
 στρέφοντα, μή σου προσθίγω γενειάδος.
 θάρσει· πέφευγας τὸν ἐμὸν ἰκέσιον Δία·
 ὥς ἔψομαί γε, τοῦ τ' ἀναγκαίου χάριν
 θανεῖν τε χρήζουσ'. εἰ δὲ μὴ βουλήσομαι, 125

THE HECUBA OF

κακὴ φανούμαι καὶ φιλόψυχος γυνή.
τί γάρ με δεῖ ζῆν ; ἦ πατὴρ μὲν ἦν ἀναξ
Φρυγῶν ἀπάντων· τοῦτό μοι πρῶτον βίου·
ἔπειτ' ἐθρέφθην ἐλπίδων καλῶν ὕπο,
130 βασιλεῦσι νύμφη, ζῆλον οὐ σμικρὸν γάμωι·
ἔχουσ', ὅτου δῶμ' ἐστίαν τ' ἀφίξομαι·
νῦν δ' εἰμὶ δούλη. πρῶτα μέν με τοῦνομα
θανεῖν ἐρᾶν τίθησιν, οὐκ εἰωθὸς ὄν·
ἔπειτ' ἴσως ἂν δεσποτῶν ὤμων φρένας
135 τύχοιμ' ἂν, ὅστις ἀργύρου μ' ὠνήσεται,
τὴν Ἑκτορός τε χατέρων πολλῶν κάσιν,
προσθεῖς δ' ἀνάγκην σιτοποιὸν ἐν δόμοις,
σαίρειν τε δῶμα κερκίσιν τ' ἐφεστάναι
λυπρὰν ἄγουσαν ἡμέραν μ' ἀναγκάσει·
140 λέχη δὲ τὰμὰ δούλος ὠνητός ποθεν
χρανεῖ, τυράννων πρόσθεν ἡξιωμένα.
οὐ δῆτ'· ἀφίημ' ὀμμάτων ἐλεύθερον
φέγγος τόδ', "Αἰδη προστιθεῖς" ἐμὸν δέμας.
ἄγ' οὖν μ', Ὀδυσσεῦ, καὶ διέργασαί μ' ἄγων·
145 οὗτ' ἐλπίδος γὰρ οὔτε του δόξης ὀρώ
θάρσος παρ' ἡμῖν ὥς ποτ' εὖ πράξαι με χρή.
[turning to her mother]
μητέρα, σὺ δ' ἡμῖν μηδὲν ἐμποδὼν γένη
λέγουσα μηδὲ δρῶσα· συμβούλου δέ μοι
θανεῖν, πρὶν αἰσχροῦ μὴ κατ' ἀξίαν τυχεῖν.
150 ὅστις γὰρ οὐκ εἴωθε γεύεσθαι κακῶν,
φέρει μέν, ἀλγεῖ δ' αὐχέν' ἐντιθεὶς ζυγῶ·
θανῶν δ' ἂν εἴη μᾶλλον εὐτυχέστερος
ἢ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος.

EURIPIDES.

- EK.** [*sadly, to her daughter*]
καλῶς μὲν εἶπας, θύγατερ· ἀλλὰ τῷ καλῷ
λύπη πρόσσεστιν. [*to Odysseus*] εἰ δὲ δεῖ τῷ Πηλέως 155
χάριν γενέσθαι παιδί, καὶ ψόγον φθγεῖν
ὑμᾶς, Ὀδυσσεῦ, τήνδε μὲν μὴ κτείνετε,
ἡμᾶς δ' ἄγοντες πρὸς πυρὰν Ἀχιλλέως
κευτείτε, μὴ φεῖδεσθ'· [*with defiance*] ἐγὼ τέκον Πάρι
δς παῖδα Θέτιδος ὤλεσεν τόξοις βαλὼν. 160
- ΟΔ.** [*coldly*] οὐ σ', ὦ γεραιά, κατθανεῖν Ἀχιλλέως
φάντασμ' Ἀχαιοῦς, ἀλλὰ τήνδ', ῥήτῃσατο.
- EK.** [*earnestly*] ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ συμφουεύσατε,
καὶ δις τόσον πῶμ' αἵματος γενήσεται
γαίᾳ νεκρῷ τε τῷ τὰδ' ἐξαιτουμένῳ. 165
- ΟΔ.** ἄλις κόρης σῆς θάνατος· οὐ προσοιστόες
ἄλλος πρὸς ἄλλῳ· μὴδὲ τόνδ' ὠφείλομεν.
- EK.** [*resolute*] πολλή γ' ἀνάγκη θυγατρὶ συνθανεῖν ἐμέ.
- ΟΔ.** [*ironically*] πῶς; οὐ γὰρ οἶδα δεσπότης κεκτημένος.
- EK.** [*claspng tight hold of POLYXENA*]
ὁποῖα κισσὸς δρυὸς ὅπως τῇσδ' ἔξομαι. 170
- ΟΔ.** οὐκ, ἦν γε πείθῃ τοῖσι σοῦ σοφωτέροις.
- EK.** ὥς τῇσδ' ἐκούσα παιδὸς οὐ μεθήσομαι.
- ΟΔ.** ἀλλ' οὐδ' ἐγὼ μὴν τήνδ' ἄπειμ' αὐτοῦ λιπῶν.
- ΠΟ.** [*quietly, turning first to one and then the other*]
μῆτερ, πιθοῦ μοι· καὶ σύ, παῖ Λαερτίου,
χάλα τοκεῦσιν εἰκότως θυμουμένοις, 175
σύ τ', ὦ τάλαινα, τοῖς κρατοῦσι μὴ μάχου.
βούλει πεσεῖν πρὸς οὐδας, ἐλκῶσαι-τε σὸν
γέροντα χρῶτα πρὸς βίαν ὠθουμένη,
ἀσχημονῆσαι τ' ἐκ νέου βραχίονος

THE HECUBA OF

- σπασθεῖσ' ; ἀ πείσει· μὴ σύ γ'· οὐ γὰρ ἄξιον. 180
 ἀλλ', ὦ φίλη μοι μήτηρ, ἡδίστην χέρα
 δὸς καὶ παρειὰν προσβαλεῖν παρηίδι·
 ὥς οὐποτ' αὖθις, ἀλλὰ νῦν πανύστατον
 ἀκτῖνα κύκλον θ' ἡλίου προσόψομαι.
 [*they embrace with despair*]
 τέλος δέχει δὴ τῶν ἐμῶν προσφθεγμάτων. 185
 ὦ μήτηρ, ὦ τεκοῦσ', ἅπειμι δὴ κάτω. [*weeping*]
 ΕΚ. ὦ θύγατερ, ἡμεῖς δ' ἐν φάει δουλεύσομεν.
 ΠΟ. ἀνυμφος, ἀνυμέναιος, ὦν μ' ἐχρῆν τυχεῖν.
 ΕΚ. οἰκτρὰ σύ, τέκνον, ἀθλία δ' ἐγὼ γυνή.
 ΠΟ. ἐκεῖ δ' ἐν Ἄιδου κείσομαι χωρὶς σέθεν. 190
 ΕΚ. οἴμοι τί δράσω ; ποῖ τελευτήσω βίον ;
 ΠΟ. τί σοι πρὸς Ἑκτορ' ἢ γέροντ' εἶπω πόσιν ;
 ΕΚ. ἀγγελλε πασῶν ἀθλιωτάτην ἐμέ.
 ΠΟ. [*with another passionate embrace*]
 ὦ στέρνα, μαστοί θ', οἳ μ' ἐθρέψαθ' ἡδέως.
 ΕΚ. ὦ τῆς ἀώρου θύγατερ ἀθλία τύχης. 195
 ΠΟ. χαῖρ', ὦ τεκοῦσα, χαῖρε Κασάνδρα τέ μοι—
 ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.
 ΠΟ. ὃ τ' ἐν φιλίπποις Θρηξὶ Πολύδωρος κάσις.
 ΕΚ. εἰ ζῇ γ'· ἀπιστῶ δ'· ὥδε πάντα δυστυχῶ.
 ΠΟ. ζῇ καὶ θανούσης ὄμμα συγκλήσει τὸ σύν. 200
 ΕΚ. τέθνηκ' ἔγωγε πρὶν θανεῖν κακῶν ὕπο.
 ΠΟ. [*POLYXENA tears herself away from her mother, and turns to ODYSSEUS, who takes her hand to lead her off*]
 κόμιζ', Ὀδυσσεῦ, μ' ἀμφιθεῖς κάρη πέπλοις·
 ὥς πρὶν σφαγῆναί γ' ἐκτέτηκα καρδίαν
 θρήνοισι μητρός, τήνδε τ' ἐκτίκω γόοις.

EURIPIDES.

[*turning her face to the sky*]

ὦ φῶς· προσειπεῖν γὰρ σὸν ὄνομ' ἔξεστί μοι, 205
μέτεστι δ' οὐδὲν πλὴν ὅσον χρόνον ξίφους
βαίνω μεταξὺ καὶ πυρᾶς Ἀχιλλέως.

[*ODYSSEUS covers her face and leads her off.*]

οἶ' γὼ· προλείπω· λύεται δὲ μου μέλη.

[*she sinks half fainting and calls impotently after her daughter*]

ὦ θύγατερ, ἄψαι μητρός, ἔκτεινον χέρα,
δός· μὴ λίπης μ' ἄπαιδ'. ἀπωλόμην, φίλαι. 210
[*She remains lifeless and speechless on the ground.*]

END OF SCENE I.

THE HECUBA OF

SCENE II.

HECUBA lying on the ground with her robes wrapped round her.
TALTHYBIUS the herald comes on the stage, and finding no one there turns to the Chorus in the orchestra and inquires—

TA. ποῦ τὴν ἄνασσαν δὴ ποτ' οὖσαν 'Ιλίου
Ἑκάβην ἂν ἐξεύροιμι, Τρωάδες κόραι;

XO. [*The leader of the Chorus replies, pointing to the prostrate queen*]

αὕτη πέλας σου, νῶγ' ἔχουσ' ἐπὶ χθονί,
Ταλθύβιε, κεῖται, συγκεκλημένη πέπλοις.

TA. [*starting back in horror, and lifting his hands to heaven*]
ὦ Ζεῦ, τί λέξω; πότερά σ' ἀνθρώπους ὄραν; 215

ἢ δόξαν ἄλλως τήνδε κεκτῆσθαι μάτην
ψευδῇ, δοκοῦντας δαιμόνων εἶναι γένος,
τύχην δὲ πάντα τᾶν βροτοῖς ἐπισκοπεῖν;
οὐχ ἥδ' ἄνασσα τῶν πολυχρύσων Φρυγῶν;
οὐχ ἥδε Πριάμου τοῦ μέγ' ὀλβίου δάμαρ; 220

καὶ νῦν πόλις μὲν πᾶσ' ἀνέστηκεν δορί,
αὐτὴ δὲ δούλη, γραῦς, ἅπαις, ἐπὶ χθονὶ
κεῖται, κόνει φύρουσα δύστηνον κάρα.

[*sighing pitifully*]

φεῦ φεῦ· γέρων μὲν εἰμ'· ὅμως δέ μοι θανεῖν
εἴη, πρὶν αἰσχυρᾷ περιπεσεῖν τύχῃ τινί· 225

[*turning to HECUBA and speaking in tones of gentle sympathy*]

ἀνίστασ', ὦ δύστηνε, καὶ μετάρσιον
πλευρὰν ἔπαιρε καὶ τὸ πάλλευκον κάρα.

EURIPIDES.

- EK.** [*rising and looking wildly about her*]
 ἔα· τίς οὗτος σῶμα τοῦμὸν οὐκ ἔῃς
 κεῖσθαι ; τί κινεῖς μ', ὅστις εἶ, λυπουμένην ;
- TA.** Ταλθύβιος ἦκω, Δαναῖδων ὑπηρέτης, 230
 Ἀγαμέμνονος πέμψαντος, ὦ γύναι, μέτα,
- EK.** [*rising eagerly*] ὦ φίλτατ', ἄρα καμ' ἐπισφάξαι τάφῳ
 δοκοῦν Ἀχαιοῖς ἦλθες ; ὥς φίλ' ἂν λέγοις.
 σπεύδωμεν, ἐγκυνῶμεν, ἡγοῦ μοι, γέρον.
- TA.** σὴν παῖδα κατανοῦσαν ὥς θάψης, γύναι, 235
 ἦκω μεταστείχων σε· πέμπουσιν δέ με
 δισσοί τ' Ἀτρεΐδαι καὶ λεῶς Ἀχαιϊκός.
- EK.** [*in despair again*]
 οἴμοι, τί λέξεις ; οὐκ ἄρ' ὥς θανουμένους
 μετῆλθες ἡμᾶς, ἀλλὰ σημανῶν κακά ;
 ὀλωλας, ὦ παῖ, μητρὸς ἀρπασθεῖς' ἀπο· 240
 ἡμεῖς δ' ἄτεκνοι τοῦπὶ σ'· ὦ τάλαιν' ἐγώ.
 πῶς καί νυν ἐξεπράξατ' ; ἄρ' αἰδούμενοι
 ἢ πρὸς τὸ δεινὸν ἦλθεθ', ὥς ἐχθράν, γέρον,
 κτείνουτες ; εἰπέ, καίπερ οὐ λέξων φίλα.
- TA.** [*moved to tears and reluctantly*] ·
 διπλᾶ με χρήσεις δάκρυα κερδᾶναι, γύναι, 245
 σῆς παιδὸς οἶκτῳ· νῦν τε γὰρ λέγων κακὰ
 τέγξω τόδ' ὄμμα, πρὸς τάφῳ θ', ὅτ' ὤλλυτο.
 παρῆν μὲν ὄχλος πᾶς Ἀχαιϊκοῦ στρατοῦ
 πλήρης πρὸ τύμβου, σῆς κόρης ἐπὶ σφαγᾶς·
 λαβὼν δ' Ἀχιλλέως παῖς Πολυξένην χερὸς 250
 ἔστησ' ἐπ' ἄκρου χώματος, πέλας δ' ἐγώ·
 λεκτοί τ' Ἀχαιῶν ἔκκριτοι νεανίαι,
 σκίρτημα μόσχου σῆς καθέζοντες χερσίν,

THE HECUBA OF

ἔσπουτο· πλήρες δ' ἐν χεροῖν λαβὼν δέπας
 πάγχρυσον, ἔρρει χειρὶ παῖς Ἀχιλλέως 255
 χοὰς θανόντι πατρί· σημαίνει δέ μοι
 σιγὴν Ἀχαιῶν παντὶ κηρῶσαι στρατῷ.
 κὰγὼ παραστὰς εἶπον ἐν μέσοις τάδε·
 ' σιγᾶτ', Ἀχαιοί, σίγα πᾶς ἔστω λεώς.
 ' σίγα, σιώπα· ' νήνεμον δ' ἔστησ' ὄχλον. 260
 ὁ δ' εἶπεν, ' ὦ παῖ Πηλέως, πατὴρ δ' ἐμός,
 ' δέξαι χοάς μοι τάσδε κλητηρίους,
 ' νεκρῶν ἀγωγούς· ἐλθὲ δ', ὥς πῆγς μέλαι
 ' κόρης ἀκραιφνὲς αἷμ', ὅ σοι δωρούμεθα
 ' στρατός τε κὰγώ· πρευμενῆς δ' ἡμῖν γενοῦ, 265
 ' λυσαί τε πρύμνας καὶ χαλινωτήρια
 ' νεῶν δὸς ἡμῖν, πρευμενοῦς τ' ἀπ' Ἰλίου
 ' νόστου τυχόντας πάντας ἐς πάτραν μολεῖν.'
 τοσαῦτ' ἔλεξε, πᾶς δ' ἐπηύξατο στρατός.
 εἴτ' ἀμφίχρυσον φάσγανον κώπης λαβὼν 270
 ἐξεῖλκε κολεοῦ, λογάσι δ' Ἀργείων στρατοῦ
 νεανίαις ἔνευσε παρθένον λαβεῖν.
 ἥ δ', ὥς ἐφράσθη, τόνδ' ἐσήμνηεν λόγον·
 ' ὦ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν,
 ' ἐκοῦσα θνήσκω· μή τις ἄψηται χροὸς 275
 ' τοῦμοῦ· παρέξω γὰρ δέρην εὐκαρδίως.
 ' ἐλευθέραν δέ μ', ὥς ἐλευθέρι θάνω,
 ' πρὸς θεῶν μεθέντες κτείνατ'· ἐν νεκροῖσι γὰρ
 ' δούλη κεκληῆσθαι βασιλὶς οὖσ' αἰσχύνομαι.'
 λαοὶ δ' ἐπερρόθησαν, Ἀγαμέμνων τ' ἄναξ 280
 εἶπεν μεθεῖναι παρθένον νεανίαις.
 κἀπεὶ τόδ' εἰσήκουσε δεσποτῶν ἔπος,

EURIPIDES.

- λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος
 ἔρρηξε λαγόνος ἐς μέσον παρ' ὀμφαλόν,
 μαστούς τ' ἔδειξε στέρνα θ', ὥς ἀγάματος, 285
 κάλλιστα· καὶ καθεῖσα πρὸς γαῖαν γόνυ
 ἔλεξε πάντων τλημονέστατον λόγον·
 'ἰδοὺ τόδ', εἰ μὲν στέρνον, ὦ νεανία,
 'παίειν προθυμεῖ, παῖσον, εἰ δ' ὑπ' αὐχένα
 'χρήξεις, πάρεστι λαιμὸς εὐτρεπῆς ὄδε.' 290
 ὁ δ' οὐ θέλων τε καὶ θέλων, οἴκτῳ κόρης,
 τέμνει σιδήρῳ πνεύματος διαρροάς·
 κρουνοὶ δ' ἐχώρουν· ἥ δὲ καὶ θνήσκουσ' ὄμως
 πολλὴν πρόνοιαν εἶχεν εὐσχήμως πεσεῖν.
 ἐπεὶ δ' ἀφήκε πνεῦμα θανασίμῳ σφαγῇ, 295
 οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον,
 ἀλλ' οἱ μὲν αὐτῶν τὴν θανούσαν ἐκ χερῶν
 φύλλοις ἔβαλλον, οἱ δὲ πληροῦσιν πυράν,
 κορμοὺς φέροντες πευκίλους, ὁ δ' οὐ φέρων
 πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά· 300
 'ἔστηκας, ὦ κάκιστε, τῇ νεάνιδι
 'οὐ πέπλον, οὐδὲ κόσμον ἐν χεροῖν ἔχων ;
 'οὐκ εἴ τι δώσων τῇ περίσσει· εὐκαρδίῳ
 'ψυχὴν τ' ἀρίστη ;' τοιάδ' ἀμφὶ σῆς λέγω
 παιδὸς θανούσης· εὐτεκνωτάτην δὲ σε 305
 πασῶν γυναικῶν δυστυχεστάτην θ' ὀρώ.
- ΕΚ. [*with sad compression*]
 ὦ θύγατερ, οὐκ οἶδ' εἰς ὃ τι βλέψω κακῶν,
 πολλῶν παρόντων· ἦν γὰρ ἄψωμαί τινος,
 τόδ' οὐκ ἐγὼ με, παρακαλεῖ δ' ἐκεῖθεν αὐ
 λύπη τις ἄλλη διάδοχος κακῶν κακοῖς. 310

THE HECUBA OF

καὶ νῦν τὸ μὲν σὸν ὥστε μὴ στένειν πάθος
οὐκ ἂν δυναίμην ἐξαλείψασθαι φρενός·
τὸ δ' αὖ λίαν παρεῖλες, ἀγγελθεῖσά μοι
γενναῖος. [*impassioned*] οὐκουν δεινόν, εἰ γῆ μὲν κακῇ
τυχοῦσα καιροῦ θεόθεν εὖ στάχυν φέρει, 315
χρηστὴ δ' ἄμαρτοῦς ὧν χρεὼν αὐτὴν τυχεῖν
κακὸν δίδωσι καρπόν, ἄνθρωποι δ' αἰεὶ
ὁ μὲν πονηρὸς οὐδὲν ἄλλο πλὴν κακός,
ὁ δ' ἐσθλὸς ἐσθλός, οὐδὲ συμφορᾶς ὕπο
φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' αἰεὶ; 320
ἂρ' οἱ τεκόντες διαφέρουσιν ἢ τροφαί;
ἔχει γε μέντοι καὶ τὸ θρεφθῆναι καλῶς
δίδαξιν ἐσθλοῦ· τοῦτο δ' ἦν τις εὖ μάθῃ,
οἶδεν τό γ' αἰσχρόν, κανόνι τοῦ καλοῦ μαθών.
καὶ ταῦτα μὲν δὴ νοῦς ἐτόξευσεν μάτην· 325
σὺ δ' ἐλθέ καὶ σήμηνον Ἀργείοις τάδε,
μὴ θιγγάνειν μοι μηδέν' ἀλλ' εἵργειν ὄχλον
τῆς παιδός. ἔν τοι μυρίῳ στρατεύματι
ἀκόλαστος ὄχλος ναυτικὴ τ' ἀναρχία
κρείσσων πυρός, κακὸς δ' ὁ μὴ τι δρῶν κακόν. 330
[*turning to an old attendant among the Chorus*]
σὺ δ' αὖ λαβοῦσα τεύχος, ἀρχαία λάτρι,
βάψας' ἔνεγκε δεῦρο ποντίας ἁλός,
ὥς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμὴν
νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον
λούσω προθῶμαί θ'. ὥς μὲν ἀξία, πόθεν; 335
[*sadly*] οὐκ ἂν δυναίμην· ὥς δ' ἔχω· τί γὰρ πάθω;
κόσμον γ' ἀγείρας' αἰχμαλωτῶν πάρα,
αἱ μοι πάρεδροι τῶνδ' ἔσω σκηνωμάτων

EURIPIDES.

ναίουσιν, εἴ τις τοὺς νεωστὶ δεσπότης
λαθοῦσ' ἔχει τι κλέμμα τῶν αὐτῆς δόμων. 340

[*with a sudden passionate outburst*]

ὦ σχήματ' οἴκων, ὦ ποτ' εὐτυχεῖς δόμοι,
ὦ πλείστ' ἔχων κάλλιστά τ' εὐτεκνώγατε
Πρίαμε, γεραιά θ' ἦδ' ἐγὼ μήτηρ τέκνων,
ὥς ἐς τὸ μηδὲν ἤκομεν, φρονήματος
τοῦ πρὶν στερέντες. [*indignantly*] εἴτα δῆτ' ὀγκού-
μεθα 345

ὁ μὲν τις ἡμῶν πλουσίοις ἐν δώμασιν,

ὁ δ' ἐν πολίταις τίμιος κεκλημένος.

[*with scorn*]

τὰ δ' οὐδὲν· ἄλλως φροντίδων βουλευματα,
γλώσσης τε κόμπτοι. κείνος ὀλβιώτατος,
ἔτφ κατ' ἡμαρ τυγχάνει μηδὲν κακόν. 350

END OF SCENE II.

THE HECUBA OF

SCENE III.

HECUBA is plunged in renewed grief, having just heard of the finding of the dead body of her son, POLYDORUS. AGAMEMNON comes in and finds her lamenting over the corpse, which is lying on a bier on the ground. He addresses her with a cold surprise; she keeps turned away from him. The servant (who had been sent to fetch water, and has found the body) remains lamenting in the background.

ΑΓ. Ἐκάβη, τί μέλλεις παῖδα σὴν κρύπτειν τάφῳ
 ἐλθοῦσ', ἐφ' οἷσπερ Ταλθύβιος ἡγγεῖλέ μοι
 μὴ θιγγάνειν σῆς μηδέν' Ἀργείων κόρης;
 ἡμεῖς μὲν οὖν ἑώμεν, οὐδ' ἐψαύομεν·
 σὺ δὲ σχολάζεις, ὥστε θαυμάζειν ἐμέ. 355
 ἦκω δ' ἀποστελῶν σε· τὰ κεῖθεν γὰρ εὔ
 πεπραγμέν' ἐστίν,—[pausing—then more gently] εἴ τι
 τῶνδ' ἐστὶν καλῶς.

[he stops, and sees the corpse; then with a start]

ἔα· τί ν' ἄνδρα τόνδ' ἐπὶ σκηναῖς ὁρῶ
 θανόντα Τρώων; οὐ γὰρ Ἀργείων, πέπλοι
 δέμας περιπτύσσοντες ἀγγέλλουσί μοι. 360

ΕΚ. [aside, with a gloomy, half-absent air]
 δύστην', ἑμαυτὴν γὰρ λέγω λέγουσα σέ,
 Ἐκάβη, τί δράσω; πότερα προσπείσω γόνυ
 Ἀγαμέμνονος τοῦδ', ἣ φέρω σιγῇ κακά;

ΑΓ. τί μοι προσώπῳ νῶτον ἐγκλίνασα σὸν
 δῦρεϊ, τὸ πραχθὲν δ' οὐ λέγεις, τίς ἐσθ' ὅδε; 365

EURIPIDES.

EK. [*aside, as before*]

ἀλλ' εἴ με δούλην πολεμίαν θ' ἡγούμενος
γονάτων ἀπώσαιο, ἄλγος ἂν προσθείμεθ' ἄν.

ΑΓ. [*gently*] οὗτοι πέφυκα μάντις, ὥστε μὴ κλύων
ἐξιστορησαι σὼν ὁδὸν βουλευμάτων.

EK. [*aside, relenting*]

ἄρ' ἐκλογίζομαί γε πρὸς τὸ δυσμενὲς 370
μᾶλλον φρένας τοῦδ', ὄντος οὐχὶ δυσμενοῦς;

ΑΓ. εἴ τοί με βούλει τῶνδε μῆδεν εἰδέναι,
ἐς ταῦτόν ἤκεις· καὶ γὰρ οὐδ' ἐγὼ κλύειν.

[*turns slowly away*]

EK. [*hesitating*] οὐκ ἂν δυναίμην τοῦδε τιμωρεῖν ἄτερ 375
τέκνοισι τοῖς ἐμοῖσι. τί στρέφω τάδε;
τολμᾶν ἀνάγκη, κἂν τύχω κἂν μὴ τύχω.

[*she turns toward AGAMEMNON, and bowing as a suppliant, touches his beard and knees, clasping his hand*]

'Αγάμεμνον, ἱκετεύω σε τῶνδε γονάτων
καὶ σοῦ γενείου δεξιᾶς τ' εὐδαίμονος.

ΑΓ. [*graciously*] τί χρῆμα μαστεύουσα; μὴν ἐλεύθερον 380
αἰῶνα θέσθαι; ῥάδιον γὰρ ἐστὶ σοι.

EK. [*proudly*] οὐ δῆτα· τοὺς κακοὺς δὲ τιμωρουμένη,
αἰῶνα τὸν ξύμπαντα δουλεῦσαι θέλω.

ΑΓ. καὶ δὴ τίς ἡμᾶς εἰς ἐπάρκεσιν καλεῖς;

EK. οὐδέν τί τούτων ὦν σὺ δοξάζεις, ἄναξ.

[*pointing to the bier*]

ὄρα's νεκρὸν τόνδ', οὗ καταστάζω δάκρυ; 385

ΑΓ. ὀρῶ· τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.

EK. τοῦτόν ποτ' ἔτεκον κάφερον ζώνης ὕπο.

ΑΓ. ἔστιν δὲ τίς σὼν οὗτος, ᾧ τλήμον, τέκνων;

EK. οὐ τῶν θανόντων Πριαμιδῶν ὑπ' Ἰλῖφ.

THE HECUBA OF

- ΑΓ. ἡ γάρ τιν' ἄλλον ἔτεκες ἢ κείνους, γύναι; 390
 ΕΚ. ἀνούητά γ', ὡς ἔοικε, τόνδ' ὃν εἰσοράῃς.
 ΑΓ. ποῦ δ' ὢν ἐτύγχαν', ἡνίκ' ὦλλυτο πτόλις;
 ΕΚ. πατήρ νιν ἐξέπεμψεν, ὀρρωδῶν θανεῖν.
 ΑΓ. ποῖ τῶν τότ' ὄντων χωρίσας τέκνων μόνον;
 ΕΚ. ἐς τήνδε χώραν, οὐπερ ἠύρέθη θανών. 395
 ΑΓ. πρὸς ἀνδρ', ὃς ἄρχει τῆσδε Πολυμήστωρ χθονός;
 ΕΚ. ἐνταῦθ' ἐπέμφθη πικροτάτου χρυσοῦ φύλαξ.
 ΑΓ. θνήσκει δὲ πρὸς τοῦ καὶ τίνος πότμου τυχών;
 ΕΚ. [bitterly] τίνος δ' ὑπ' ἄλλου; Θρήξ νιν ὦλεσε ξένος.
 ΑΓ. ὦ τλήμων, ἡ που χρυσὸν ἠράσθη λαβεῖν; 400
 ΕΚ. τοιαῦτ', ἐπειδὴ ξυμφορὰν ἔγνω Φρυγῶν.
 ΑΓ. ἦρες δὲ ποῦ νιν, ἡ τίς ἤνεγκεν νεκρόν;
 [She points to the slave-girl in the background.]
 ΕΚ. ἦδ', ἐντυχοῦσα ποντίας ἀκτῆς ἔπι.
 ΑΓ. τοῦτον ματεύουσ', ἡ πονοῦσ' ἄλλον πόνον;
 ΕΚ. λούτρ' ᾗχετ' οἴσουσ' ἐξ ἁλὸς Πολυξένη. 405
 ΑΓ. κτανών νιν, ὡς ἔοικεν, ἐκβαλλει ξένος.
 ΕΚ. θαλασσόπλαγκτόν γ', ὥδε διατεμὼν χροά.
 [She points to the wound by which he had been slain.]
 ΑΓ. [with pity] ὦ σχετλία σὺ τῶν ἀμετρήτων πόνων.
 ΕΚ. ὄλωλα, κοῦδὲν λοιπόν, Ἀγάμεμνον, κακῶν.
 ΑΓ. φεῦ φεῦ· τίς οὕτω δυστυχῆς ἔφν γυνή; 410
 ΕΚ. οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτὴν λέγοις.
 ἀλλ' ὦνπερ οὐνεκ' ἀμφὶ σὸν πίπτω γόνυ,
 ἀκουσον. εἰ μὲν ὅσιά σοι παθεῖν δοκῶ,
 στέργοιμ' ἄν· εἰ δὲ τοῦμπαλι, σύ μοι γενοῦ
 τιμωρὸς ἀνδρὸς ἀνοσιωτάτου ξένου, 415
 ὃς οὔτε τοὺς γῆς νέρθεν οὔτε τοὺς ἄνω

EURIPIDES.

δείσας δέδρακεν ἔργον ἀνοσιώτατον
 κοινῆς τραπέζης πολλάκις τυχῶν ἐμοί.
 ἡμεῖς μὲν οὖν δοῦλοί τε κἀσθενεῖς ἴσως·
 ἀλλ' οἱ θεοὶ σθένουσι χῶ κείνων κρατῶν 420
 νόμος· νόμῳ γὰρ τοὺς θεοὺς ἡγούμεθα,
 καὶ ζῶμεν ἄδικα καὶ δίκαι' ὠρισμένοι·
 ὃς ἐς σ' ἀνελθὼν εἰ διαφθαρήσεται,
 καὶ μὴ δίκην δώσουσιν οἷτινες ξένους
 κτείνουσιν ἢ θεῶν ἱρὰ τολμῶσιν φέρειν, 425
 οὐκ ἔστιν οὐδὲν τῶν ἐν ἀνθρώποις ἴσον.
 ταῦτ' οὖν ἐν αἰσχροῦ θέμενος αἰδέσθητί με,
 οἴκτειρον ἡμᾶς, ὥς γραφεύς τ' ἀποσταθεὶς
 ἰδοῦ με κἀνάθρησον οἷ' ἔχω κακά.
 τύραννος ἦν ποτ', ἀλλὰ νῦν δούλη σέθεν, 430
 εὖπαις ποτ' οὔσα, νῦν δὲ γραῦς ἅπαις θ' ἅμα,
 ἄπολις, ἔρημος, ἀθλιωτάτη βροτῶν.
 [AGAMEMNON rises, and slightly moves away]
 οἶμοι τάλαινα, ποῖ μ' ὑπεξάγεις πόδα;
 ἔοικα πράξειν οὐδέν· ὦ τάλαινα' ἐγώ.
 τί δῆτα θνητοὶ τᾶλλα μὲν μαθήματα 435
 μοχθοῦμεν ὥς χρὴ πάντα καὶ μαστεύομεν,
 πειθῶ δὲ τὴν τύραννον ἀνθρώποις μόνην
 οὐδέγ τι μᾶλλον ἐς τέλος σπουδάζομεν
 μισθοὺς διδόντες μαυθάνειν, ἢν' ἦν ποτὲ
 πείθειν ἃ τις βούλοιτο, τυγχάνειν θ' ἅμα; 440
 πῶς οὖν ἔτ' ἂν τις ἐλπίσαι πράξειν καλῶς;
 οἱ μὲν τοσοῦτοι παῖδες οὐκέτ' εἰσι μοι,
 αὐτὴ δ' ἐπ' αἰσχροῖς αἰχμάλωτος οἴχομαι·
 καπνὸν δὲ πόλεως τόνδ' ὑπερθρώσκονθ' ὄρω.

THE HECUBA OF

[she points across the straits]

καὶ μὴν ἴσως μὲν τοῦ λόγου κενὸν τόδε, 445

Κύπριν προβάλλειν· ἀλλ' ὅμως εἰρήσεται·

πρὸς σοῖσι πλευροῖς παῖς ἐμὴ κοιμίζεται

ἢ φοιβὰς ἦν καλυῦσι Κασάνδραν Φρύγες.

ἄκουε δὴ νυν· τὸν θανόντα τόνδ' ὄρῃς;

τοῦτον καλῶς δρῶν ὄντα κηδεστὴν σέθεν 450

δράσεις. ἐνός μοι μῦθος ἐνδεὴς ἔτι.

[more impassioned] εἴ μοι γένοιτο φθόγγος ἐν βρα-
χίοσι

καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει,

ἢ Δαιδάλου τέχναισιν ἢ θεῶν τινος,

ὥς πάνθ' ὁμαρτῇ σὼν ἔχοιτο γουνάτων 455

κλαίοντ', ἐπισκῆπτοντα παντοίους λόγους·

ὦ δέσποτ', ὦ μέγιστον Ἑλλήσιν φάος,

πιθοῦ, παράσχες χεῖρα τῇ πρεσβύτιδι

τιμωρόν, εἰ καὶ μηδέν ἔστιν, ἀλλ' ὅμως.

ἔσθλοῦ γὰρ ἀνδρὸς τῇ δίκη θ' ὑπηρετεῖν 460

καὶ τοὺς κακοὺς δρῶν πανταχοῦ κακῶς ἀεί.

[She prostrates herself in a passion of pleading.]

ΑΓ. [gently] ἐγὼ σὲ καὶ σὸν παῖδα καὶ τύχας σέθεν,

Ἐκάβη, δι' οἴκτου χεῖρα θ' ἱκεσίαν ἔχω,

καὶ βούλομαι θεῶν θ' οὐνεκ' ἀνόσιον ξένοι

καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην, 465

εἴ πως φανείη γ' ὥστε σοὶ τ' ἔχειν καλῶς,

στρατῶ τε μὴ δόξαιμι Κασάνδρας χάριν

Θρήκης ἀνακτι τόνδε βουλευσαί φόνον.

ἔστιν γὰρ ἡ ταραγμὸς ἐμπέπτωκέ μοι·

τὸν ἀνδρα τοῦτον φίλιον ἡγείται στρατός, 470

EURIPIDES.

τὸν κατθανόντα δ' ἐχθρόν· εἰ δὲ σοὶ φίλος
ὄδ' ἐστί, χωρὶς τοῦτο κοῦ κοινὸν στρατῶ.
πρὸς ταῦτα φρόντιζ'· ὥς θέλοντα μὲν μ' ἔχεις
σοὶ ζυμπονήσαι καὶ ταχὺν προσαρκέσαι,
βραδὺν δ', Ἀχαιοῖς εἰ διαβληθήσομαι.

EK. φεῦ· [*rising, with disappointment*] 475

οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος·
ἢ χρημάτων γὰρ δοῦλός ἐστιν ἢ τύχης,
ἢ πλῆθος αὐτὸν πόλεος ἢ νόμων γραφαὶ
εἵργουσι χρῆσθαι μὴ κατὰ γνώμην τρόποις.
ἐπεὶ δὲ ταρβείς τῷ τ' ὄχλῳ πλέον νέμεις, 480
ἐγὼ σε θήσω τοῦδ' ἐλεύθερον φόβου.

ζύνισθι μὲν γάρ, ἣν τι βουλευσῶ κακὸν
τῷ τόνδ' ἀποκτείναντί, συνδράσῃς δὲ μή.
ἦν δ' ἐξ Ἀχαιῶν θόρυβος ἢ 'πικουρία
πάσχοντος ἀνδρὸς Ὀρηκὸς οἷα πείσεται 485
φανῇ τις, εἵργε μὴ δοκῶν ἐμὴν χάριν.
τὰ δ' ἄλλα, θάρσει, πάντ' ἐγὼ θήσω καλῶς.

ΑΓ. πῶς οὖν; τί δράσεις; πότερα φάσανον χερὶ
λαβοῦσα γραίᾳ φῶτα βάρβαρον κτενεῖς,
ἢ φαρμάκοισιν, ἢ 'πικουρίᾳ τίνι; 490
τίς σοι ξυνέσται χεῖρ; πόθεν κτήσεται φίλους;

EK. [*pointing to the tents*]
στέγαι κεκεύθασ' αἶδε Τρῳάδων ὄχλον.

ΑΓ. τὰς αἰχμαλώτους εἶπας, Ἑλλήνων ἄγραν;

EK. [*pointing to the Chorus*]
ξὺν ταῖσδε τὸν ἐμὸν φονέα τιμωρήσομαι.

ΑΓ. καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος; 495

EK. δεινὸν τὸ πλῆθος, ξὺν δόλῳ τε δῦσμάχον.

THE HECUBA OF

- ΑΓ. δεινόν· τὸ μέντοι θῆλυ μέμφομαι γένος.
- ΕΚ. τί δ' ; οὐ γυναῖκες εἶλον Αἰγύπτου τέκνα,
καὶ Λῆμνον ἄρδην ἀρσένων ἐξέγκισαν ;
ἀλλ' ὥς γενέσθω· τόνδε μὲν μέθες λόγον, 500
[pointing to the attendant]
πέμψον δέ μοι τήνδ' ἀσφαλῶς διὰ στρατοῦ
γυναῖκα. [she turns to the servant] καὶ σύ, Ὀρηκί
πλαθεῖσα ξένω,
λέξον, 'καλεῖ σ' ἀνασσα δὴ ποτ' Ἴλιον
'Ἐκάβη, σὸν οὐκ ἔλασσον ἡ κείνης χρέος,
'καὶ παῖδας· ὥς δεῖ καὶ τέκν' εἰδέναι λόγους 505
'τοὺς ἐξ ἐκείνης.' [turning again to AGAMEMNON] τὸν
δὲ τῆς νεοσφαγοῦς
Πολυξένης ἐπίσχες, Ἀγάμεμνον, τάφον,
ὥς τῶδ' ἀδελφῶ πλησίον μιᾷ φλογί,
δισσὴ μέριμνα μητρὶ, κρυφθῆτον χθονί.
- ΑΓ. ἔσται τὰδ' οὕτως· καὶ γὰρ εἰ μὲν ἦν στρατῷ 510
πλοῦς, οὐκ ἂν εἶχον τήνδε σοι δοῦναι χάριν·
νῦν δ', οὐ γὰρ ἴησ' οὐρίους πνοᾶς θεός,
μένειν ἀνάγκη πλοῦν ὀρώντας ἥσυχον,
γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε,
ἰδίᾳ θ' ἐκάστῳ καὶ πόλει, τὸν μὲν κακὸν 515
κακόν τι πάσχειν, τὸν δὲ χρηστὸν εὐτυχεῖν.

END OF SCENE III.

EURIPIDES.

SCENE IV.

HECUBA alone, preparing for the execution of her plot. Enter POLYMESTOR with a train of attendants and two children. He addresses her gently and graciously.

ΠΟ. [*clasping his hands, with a look of sympathy*]

ὦ φίλτατ' ἀνδρῶν Πρίαμε, φιλτάτη δὲ σύ,
Ἑκάβη, δακρύω σ' εἰσορῶν πόλιν τε σὴν,
τὴν τ' ἀρτίως θανούσαν ἔκγονον σέθεν.
φειῦ·

οὐκ ἔστιν οὐδὲν πιστόν οὔτ' εὐδοξία 520

οὔτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.

φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω,

ταραγμὸν ἐντιθέντες, ὥς ἀγνωσίῃ

σέβωμεν αὐτούς· ἀλλὰ ταῦτα μὲν τί δεῖ

θρηνεῖν, προκόπτουτ' οὐδὲν ἐς πρόσθεν κακῶν ; 525

σὺ δ' εἴ τι μέμφει τῆς ἐμῆς ἀπουσίας,

σχές· τυγχάνω γὰρ ἐν μέσοις Θρήκης ὄροις

ἀπών, ὅτ' ἦλθες δεῦρ'· ἐπεὶ δ' ἀφικόμην,

ἤδη πόδ' ἔξω δωμάτων αἵρουτί μοι

ἐς ταῦτόν ἤδε συμπίτνει δμῶις σέθεν, 530

λέγουσα μύθους ὧν κλύων ἀφικόμην.

ΕΚ. [*with an air of the deepest dejection, not looking up*]

αἰσχύνομαί σε προσβλέπειν ἐναντίον,

Πολυμήστορ, ἐν τοιοῖσδε κειμένη κακοῖς.

ὅτφ γὰρ ὤφθην εὐτυχοῦς, αἰδώς μ' ἔχει,

ἐν τῷδε πότμφ τυγχάνους, ἵν' εἰμὶ νῦν, 535

THE HECUBA OF

- κούκ ἂν δυναίμην προσβλέπειν σ' ὀρθαῖς κόραις.
 ἀλλ' αὐτὸ μὴ δύσνοιαν ἡγήσῃ σέθεν,
 Πολυμήτορ· ἄλλως δ' αἰτιόν τι καὶ νόμος,
 γυναῖκας ἀνδρῶν μὴ βλέπειν ἐναντίον.
- ΠΟ.** καὶ θαυμά γ' οὐδέν. ἀλλὰ τίς χρεῖα σ' ἐμοῦ; 540
 τί χρήμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα;
- ΕΚ.** ἴδιον ἐμαυτῆς δὴ τι πρὸς σὲ βούλομαι
 καὶ παῖδας εἰπεῖν σούς· ὁπάοντας δέ μοι
 χωρὶς κέλευσον τῶνδ' ἀποστῆναι δόμων.
- ΠΟ.** [*turning to his attendants, who retire*]
 χωρεῖτ'· ἐν ἀσφαλεῖ γὰρ ἦδ' ἐρημία. 545
 φίλη μὲν εἶ σύ, προσφιλὲς δέ μοι τόδε
 [*pointing to the tents of the Greeks*]
 στράτευμ' Ἀχαιῶν. ἀλλὰ σημαίνειν σε χρή
 τί χρή τὸν εὖ πράσσοντα μὴ πράσσουσιν εὖ
 φίλοις ἐπαρκεῖν· ὥς ἔτοιμός εἰμ' ἐγώ.
- ΕΚ.** πρῶτον μὲν εἶπε παῖδ' ὃν ἐξ ἐμῆς χειρὸς 550
 Πολύδωρον ἔκ τε πατρὸς ἐν δόμοις ἔχεις,
 εἰ ζῇ· τὰ δ' ἄλλα δευτέρον σ' ἐρήσομαι.
- ΠΟ.** μάλιστα· τοῦκείνου μὲν εὐτυχεῖς μέρος.
- ΕΚ.** [*with pretence of great delight*]
 ᾧ φίλταθ', ὥς εὖ καξίως σέθεν λέγεις.
- ΠΟ.** τί δῆτα βούλει δεύτερον μαθεῖν ἐμοῦ; 555
- ΕΚ.** εἰ τῆς τεκούσης τῆσδε μέμνηταί τί μου.
- ΠΟ.** καὶ δεῦρό γ' ὥς σὲ κρύφιος ἐζήτει μολεῖν.
- ΕΚ.** χρυσὸς δὲ σῶς, ὃν ἦλθεν ἐκ Τροίας ἔχων;
- ΠΟ.** σῶς, ἐν δόμοις γε τοῖς ἐμοῖς φρουρούμενος.
- ΕΚ.** σῶσόν νυν αὐτόν, μηδ' ἔρα τῶν πλησίον. 560
- γ. ἦκιστ'· ὀναίμην τοῦ παρόντος, ᾧ γύναι.

EURIPIDES.

- ΕΚ. οἶσθ' οὖν ἂν λέξαι σοί τε καὶ παισὶν θέλω ;
 ΠΟ. οὐκ οἶδα· τῷ σῷ τοῦτο σημανεῖς λόγῳ.
 ΕΚ. ἔστ', ὦ φιληθεὶς ὥς σὺ νῦν ἐμοὶ φιλεῖ,—
 ΠΟ. τί χρῆμ', ὃ καμὲ καὶ τέκν' εἰδέναι χρεών ; 565
 ΕΚ. χρυσοῦ παλαιαὶ Πριαμιδῶν κατώρυχες.
 ΠΟ. ταῦτ' ἔσθ' ἂν βούλει παιδὶ σημῆναι σέθεν ;
 ΕΚ. μάλιστα, διὰ σοῦ γ'· εἰ γὰρ εὖσεβης ἀνὴρ.
 ΠΟ. τί δῆτα τέκνων τῶνδε δεῖ παρουσίας ;
 ΕΚ. ἄμεινον, ἣν σὺ κατθάνης, τούσδ' εἰδέναι 570
 ΠΟ. καλῶς ἔλεξας· τῇδε καὶ σοφώτερον.
 ΕΚ. οἶσθ' οὖν 'Αθάνας 'Ιλίας ἵνα στέγαι ;
 ΠΟ. ἐνταῦθ' ὃ χρυσός ἐστι ; σημείον δέ τι ;
 ΕΚ. μέλαινα πέτρα γῆς ὑπερτέλλουσ' ἄνω.
 ΠΟ. ἔτ' οὖν τι βούλει τῶν ἐκεῖ φράζειν ἐμοί ; 575
 ΕΚ. σῶσαι σε χρήμαθ' οἷς συνεξῆλθον θέλω.
 ΠΟ. ποῦ δῆτα, πέπλων ἐντός, ἢ κρύψας' ἔχεις ;
 ΕΚ. [*pointing to the tent*]
 σκύλων ἐν ὄχλῳ ταῖσδε σώζεται στέγαις.
 ΠΟ. τάνδον δὲ πιστά, κάρσένων ἐρημία ;
 ΕΚ. οὐδεὶς 'Αχαιῶν ἔνδον, ἀλλ' ἡμεῖς μόναι. 580
 ἀλλ' ἔρπ' ἐς οἴκους· καὶ γὰρ 'Αργεῖοι νεῶν
 λῦσαι ποθοῦσιν οἴκαδ' ἐκ Τροίας πόδα·
 '[*with meaning*] ὥς πάντα πράξας ὦν σε δεῖ στείχης
 πάλιν
 ζῆν παισὶν οὐπερ τὸν ἐμὸν ᾤκισας γόνον.
 [*She conducts POLYMESTOR within the tent. The Chorus sing a song. Suddenly a cry is heard within.*]
 ΠΟ. [*from within*]
 ὦμοι, τυφλοῦμαι φέγγος ὀμμάτων τάλας. 585

THE HECUBA OF

ΧΟ. ἠκούσατ' ἀνδρὸς Θρηκὸς οἰμωγὴν, φίλαι ;

ΠΟ. ὦμοι μάλ' αὖθις, τέκνα, δυστήνου σφαγῆς.

ΧΟ. φίλαι, πέπρακται καὶν' ἔσω δόμων κακά.

ΠΟ. ἀλλ' οὔτι μὴ φύγητε λαιψηρῶ ποδὶ· 590

βάλλων γὰρ οἰκων τῶνδ' ἀναρρήξω μυχοῦς.

[*Scuffling is heard, and heavy blows upon the tent door.*]

ΧΟ. ἰδοῦ, βαρέας χειρὸς ὀρμᾶται βέλος.

βούλεισθ' ἐπεσπέσωμεν ; ὥς ἀκμὴ καλεῖ

Ἑκάβη παρεῖναι Τρωάσιν τε συμμαχούς.

[*HECUBA comes out triumphant, brandishing a bloody knife. She turns round exulting as the noise is heard within.*]

ΕΚ. ἄρασσε, φεῖδου μηδέν, ἐκβάλλων πύλας· 595

οὐ γάρ ποτ' ὄμμα λαμπρὸν ἐνθήσεις κόραις,

οὐ παῖδας ὄψει ζῶντας, οὓς ἔκτειν' ἐγώ.

ΧΟ. ἦ γὰρ καθεῖλες Θρήκα καὶ κρατεῖς ξένου,

δέσποινα, καὶ δέδρακας οἰάπερ λέγεις ;

ΕΚ. ὄψει νιν αὐτίκ' ὄντα δωμάτων πάρος 600

τυφλόν, τυφλῶ στείχοντα παραφόρῳ ποδὶ,

παίδων τε δισσῶν σώμαθ', οὓς ἔκτειν' ἐγώ

ξὺν ταῖς ἀρίστοις Τρωάσιν· δίκην δέ μοι

δέδωκε· χωρεῖ δ', ὥς ὕρᾱς, ὅδ' ἐκ δόμων.

[*the door is burst violently open, and POLYMESTOR comes out, bleeding from his sightless eyes*]

ἀλλ' ἐκποδὼν ἀπειμι ἀποστήσομαι 605

θυμῷ ζέοντι Θρηκὶ δυσμαχωτάτῳ.

[*She retires.*]

EURIPIDES.

SCENE V.

- POLYMESTOR, in impotent, blind despair, rushing with cries about the stage. He stops as he hears AGAMEMNON coming. AGAMEMNON comes on, and does not see him : HECUBA is in the background, watching POLYMESTOR.

ΑΓ. κραυγῆς ἀκούσας ἦλθον· οὐ γὰρ ἥσυχος
πέτρας ὀρέας παῖς λέλακ' ἀνὰ στρατὸν
'Ηχώ, διδοῦσα θόρυβον. εἰ δὲ μὴ Φρυγῶν
πύργους πεσόντας ᾔσμεν Ἑλλήνων δορί, 610
φόβον παρέσχ' ἂν οὐ μέσως ὄδε κτύπος.

ΠΟ. [*coming forward*]

ὦ φίλτατ', ἡσθόμην γάρ, Ἀγάμεμνον, σέθεν
φωνῆς ἀκούσας, εἰσορᾷς ἃ πάσχομεν ;

ΑΓ. ἔα· [*turning and seeing the wounded man*]

Πολυμήστορ ὦ δύστηνε, τίς σ' ἀπώλεσε ;
τίς ὁμμ' ἔθηκε τυφλόν, αἰμάξας κόρας, 615
παῖδάς τε τούσδ' ἔκτεινεν ; ἡ μέγαν χόλον
[*pointing through the open door to the corpses of the children
lying on the tent floor*]

σοὶ καὶ τέκνοισιν εἶχεν, ὅστις ἦν ἄρα.

ΠΟ. Ἐκάβη με σὺν γυναιξὶν αἰχμαλωτίσιν
ἀπώλεσ', οὐκ ἀπώλεσ', ἀλλὰ μειζόνως.

ΑΓ. τί φῆς ; [*turning in horror to HECUBA, who now advances*]
σὺ τοῦργον εἰργασαί τόδ', ὥς λέγει ; 620

σὺ τόλμαν, Ἐκάβη, τήνδ' ἔτλης ἀμήχανον ;

ΠΟ. [*violently, groping about again*]

ὦ μοι, τί λέξεις ; ἡ γὰρ ἐγγὺς ἐστί που ;

THE HECUBA OF

σήμνηνον, εἰπὲ ποῦ 'σθ', ἵν' ἀρπάσας χεροῖν
διασπάσωμαι καὶ καθαιμάξω χροά.

ΑΓ. οὗτος, τί πάσχεις; [seizing him]

ΠΟ. πρὸς θεῶν σε λίσσομαι, 625
μέθες μ' ἐφείναι τῇδε μαργώσαν χέρα.

ΑΓ. [calmly and imperiously]

ἴσχυ'· ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον,
λέγ', ὥς ἀκούσας σοῦ τε τῆσδέ τ' ἐν μέρει
κρίνω δικαίως, ἀνθ' ὅτου πάσχεις τάδε.

[He seats himself as judge, and places HECUBA and POLYMESTOR
on each side of him.]

ΠΟ. λέγοιμι' ἄν. ἦν τις Πριαμιδῶν νεώτατος 630

Πολύδωρος, Ἑκάβης παῖς, ὃν ἐκ Τροίας ἔμοι
πατὴρ δίδωσι Πρίαμος ἐν δόμοις τρέφειν,
ὑποπτος ὢν δὴ Τρωικῆς ὑλώσεως.

τοῦτον κατέκτειν'· ἀνθ' ὅτου δ' ἔκτεινά νιν, 335
ἄκουσον, ὥς εὖ καὶ σοφῇ προμηθίᾳ.

ἔδεια μὴ σοὶ πολέμιος λειφθεὶς ὁ παῖς
Τρόιαν ἀθρόοι καὶ ξυνοικίῃ πάλιν,
γνόντες δ' Ἀχαιοὶ ζῶντα Πριαμιδῶν τινα
Φρυγῶν ἐς αἶαν αὐθις ἄρειαν στόλον,
κάπειτα Θρήκης πεδία τρίβοιεν τάδε 640

λεηλατοῦντες, γέλτοισιν δ' εἴη κακὸν
Τρώων, ἐν ᾧ περ νῦν, ἄναξ, ἐκάμνομεν.
Ἑκάβη δὲ παιδὸς γνοῦσα θανάσιμον μόρον,

λόγῳ με τοιφῶδ' ἤγαγ', ὥς κεκρυμμένας
θήκας φράσουσα Πριαμιδῶν ἐν Ἰλίῳ 645
χρυσοῦ· μόνον δὲ σὺν τέκνοισί μ' εἰσάγει
δόμους, ἵν' ἄλλος μὴ τις εἰδεῖη τάδε.

EURIPIDES.

ἴζω δὲ κλίνης ἐν μέσῳ κάμψας γόνυ·
 πολλὰ δὲ χειρὸς αἱ μὲν ἐξ ἀριστερᾶς,
 αἱ δ' ἔνθεν, ὥς δὴ παρὰ φίλῳ, Τρώων κόραι 650
 θάκου' ἔχουσai κερκίδ' Ἡδωνῆς χερὸς
 ἦνουν, ὑπ' αὐγὰς τούσδε λεύσσουσai πέπλους·
 ἄλλαι δὲ κάμακα Θρηκίαν θεώμεναι
 γυμνὸν μ' ἔθηκαν διπτύχου στολίσματος.
 ὄσαι δὲ τοκάδες ἦσαν, ἐκπαγλούμεναι 655
 τέκν' ἐν χεροῖν ἔπαλλον, ὥς πρόσω πατρὸς
 γένοιτο, διαδοχαῖς ἀμείβουσai χερῶν.
 κᾶτ' ἐκ γαληνῶν πῶς δοκεῖς προσφθεγμάτων
 εὐθὺς λαβοῦσαι φάσγαν' ἐκ πέπλων ποθὲν
 κεντοῦσι παῖδας, αἱ δὲ πολεμίων δίκην 660
 ξυναρπάσασαι τὰς ἐμὰς εἶχον χέρας
 καὶ κῶλα· παισὶ δ' ἀρκέσαι χρῆζων ἐμοῖς,
 εἰ μὲν πρόσωπον ἐξανισταίην ἐμόν,
 κόμης κατεῖχον, εἰ δὲ κινοίην χέρας,
 πλήθει γυναικῶν οὐδὲν ἦνουν τάλας. 665
 τὸ λοίσθιον δέ, πῆμα πῆματος πλέον,
 ἐξειργάσαντο δειν'· ἐμῶν γὰρ ὀμμάτων,
 πόρπας λαβοῦσαι, τὰς τάλαιπῶρους κόρας
 κεντοῦσιν, αἰμάσσουσιν· εἴτ' ἀνὰ στέγας
 φυγάδες ἔβησαν· ἐκ δὲ πηδῆσας ἐγὼ 670
 θῆρ ὥς διώκω τὰς μαιφόνους κύνας,
 ἅπαντ' ἐρευνῶν τοῖχον, ὥς κυνηγέτης,
 βάλλων, ἀράσσω. τοιάδε σπεύδων χάριν
 πέπονθα τὴν σήν, πολέμιόν τε σὸν κτανών,
 Ἀγάμεμνον. ὥς δὲ μὴ μακροὺς τείνω λόγους 675
 εἰ τις γυναικας τῶν πρὶν εἴρηκεν κακῶς,

THE HECUBA OF

ἡ νῦν λέγων τίς ἐστιν, ἡ μέλλει λέγειν,

ἅπαντα ταῦτα συντεμῶν ἐγὼ φράσω·

[with concentrated fury]

γένος γὰρ οὔτε πόντος οὔτε γῆ τρέφει

τοιόνδ'· ὁ δ' αἰὲ ξυντυχὼν ἐπίσταται.

680

EK. [bitterly] 'Αγάμεμνον, ἀνθρώποισιν οὐκ ἐχρῆν ποτε

τῶν πραγμάτων τὴν γλῶσσαν ἰσχύειν πλέον.

ἀλλ' εἴτε χρήστ' ἔδρασε, χρήστ' ἔδει λέγειν,

εἴτ' αὖ πονηρά, τοὺς λόγους εἶναι σαθροὺς,

καὶ μὴ δύνασθαι τᾶδικ' εὖ λέγειν ποτέ.

685

σοφοὶ μὲν οὖν εἰς' οἱ τὰδ' ἡκριβωκότες,

ἀλλ' οὐ δύναντ' ἂν διὰ τέλους εἶναι σοφοί,

κακῶς δ' ἀπώλουντ'· οὔτις ἐξήλυξέ πω.

καί μοι τὸ μὲν σὸν ᾧδε φροιμίους ἔχει·

πρὸς τόνδε δ' εἴμι, καὶ λόγοις ἀμεΐψομαι,

690

[turning with scorn to POLYMESTOR]

ὅς φης 'Αχαιῶν πόνον ἀπαλλάσσω διπλοῦν

'Αγαμέμνονός θ' ἑκατὶ παῖδ' ἐμὸν κτανεῖν.

ἀλλ', ᾧ κάκιστε, πρῶτα ποῦ πόγ' ἂν φίλον

τὸ βάρβαρον γένοιτ' ἂν "Ελλησιν γένος;

οὐτᾶν δύναιτο. τίνα δὲ καὶ σπεύδων χάριν

695

πρόθυμος ἦσθα; πότερα κηδεύσω τινά,

ἢ ξυγγενῆς ὦν, ἢ τίν' αἰτίαν ἔχων;

ἢ σῆς ἐμελλον γῆς τεμεῖν βλαστήματα

πλεύσαντες αὖθις; τίνα δοκεῖς πείσειν τᾶδε;

[eternally] ὁ χρυσός, εἰ βούλοιο τάληθῇ λέγειν,

700

ἔκτεινε τὸν ἐμὸν παῖδα καὶ κέρηη τὰ σά.

ἐπεὶ δίδαξον τοῦτο· πῶς, ὅτ' ἠϋτύχει

Τροία, πέριξ δὲ πύργος εἶχ' ἔτι πτόλιν,

EURIPIDES.

ἔζη τε Πρίλαμος, Ἐκτορός τ' ἦνθει δόρυ,
 τί δ' οὐ τότε, εἶπερ τῷδ' ἐβουλήθης χάριν 705
 θέσθαι, τρέφων τὸν παῖδα καὶν δόμοις ἔχων
 ἔκτεινας, ἣ ζῶντ' ἦλθες Ἀργείοις ἄγων;
 ἀλλ' ἦνίχ' ἡμεῖς οὐκέτ' ἤμεν ἐν φάει,
 καπνῷ δ' ἐσήμην' ἄστρῳ πολεμίων ὕπο,
 ξένον κατέκτας σὴν μολόντ' ἐφ' ἐστίαν. 710
 πρὸς τοῖσδέ νυν ἄκουσον ὥς φανεῖ κακός.
 χρῆν σ', εἶπερ ἦσθα τοῖς Ἀχαιοῖσιν φίλος,
 τὸν χρυσὸν δν φῆς οὐ σόν, ἀλλὰ τοῦδ' ἔχειν,
 δοῦναι φέροντα πενομένοις τε καὶ χρόνον
 πολλὸν πατρώας γῆς ἀπεξευωμένοις· 715
 σὺ δ' οὐδὲ νῦν πω σῆς ἀπαλλάξαι χερὸς
 τολμᾶς, ἔχων δὲ καρτερεῖς ἔτ' ἐν δόμοις.
 καὶ μὴν τρέφων μὲν ὥς σε παῖδ' ἐχρῆν τρέφειν
 σώσας τε τὸν ἐμὸν εἶχες ἂν καλὸν κλέος·
 ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι 720
 φίλοι· τὰ χρηστὰ δ' αὖθ' ἕκαστ' ἔχει φίλους.
 εἰ δ' ἐσπάνιζες χρημάτων, ὁ δ' ἠτύχει,
 θησαυρὸς ἂν σοι παῖς ὑπῆρχ' οὐμὸς μέγας·
 νῦν δ' οὔτ' ἐκείνον ἄνδρ' ἔχεις σαντῷ φίλον,
 χρυσοῦ τ' ὄνησις οἴχεται παῖδές τέ σοι, 725
 αὐτός τε πρᾶσσεις ὧδε. σοὶ δ' ἐγὼ λέγω,
 [turning to AGAMEMNON]
 Ἀγάμεμνον, εἰ τῷδ' ἀρκέσεις, κακὸς φανεῖ·
 οὔτ' εὐσεβῇ γὰρ οὔτε πιστὸν οἷς ἐχρῆν,
 οὐχ ὄσιον, οὐ δίκαιον εὖ δράσεις ξένον.
 αὐτὸν δὲ χαίρειν τοῖς κακοῖς σε φήσομεν 730
 τοιοῦτον ὄντα· δεσπότης δ' οὐ λαιδορῶ.

THE HECUBA OF EURIPIDES.

- ΑΓ. ἀχθεινὰ μέν μοι τὰλλότρια κρίνειν κακά·
 ὅμως δ' ἀνάγκη· καὶ γὰρ αἰσχύνην φέρει
 πρᾶγμ' ἐς χέρας λαβόντ' ἀπώσασθαι τόδε.
 [to POLYMESTOR]
 ἐμοὶ δ', ἴν' εἰδῆς, οὔτ' ἐμὴν δοκεῖς χάριν 735
 οὔτ' οὖν Ἀχαιῶν ἀνδρ' ἀποκτεῖναι ξένον,
 ἀλλ' ὥς ἐχῆς τὸν χρυσὸν ἐν δόμοισι σοῖς.
 λέγεις δὲ στυγρῶ πρόσφορ', ἐν κακοῖσιν ὦν.
 τάχ' οὖν παρ' ὑμῖν ῥάδιον ξενοκτονεῖν·
 ἡμῖν δέ γ' αἰσχροὺς τοῖσιω Ἑλλησιν τόδε. 740
 πῶς οὖν σε κρίνας μάδικεῖν φύγω ψόγον;
 οὐκ ἂν δυναίμην. ἀλλ' ἐπεὶ τὰ μὴ καλὰ
 πράσσειν ἐτόλμας, τλήθι καὶ τὰ μὴ φίλα.
 [to HECUBA]
 Ἐκάβη, σὺ δ', ὦ τάλαινα, διπτύχους νεκροῖς
 στείχουσα θάπτε· [to the Chorus] δεσποτῶν δ' ὑμᾶς 745
 χρεῶν
 σκηναῖς πελάζειν, Τρωάδες· καὶ γὰρ πνοὰς
 πρὸς οἶκον ἤδη τάσδε πομπίμους ὁρῶ.
 [he looks out to the whitening waves of the distant sea]
 εὔ δ' ἐς πάτραν πλεύσαιμεν, εὔ δὲ τὰν δόμοις
 ἔχοντ' ἴδοιμεν, τῶνδ' ἀφειμένοι πόνων.

THE END.

NOTES.

SCENE I.

2. $\psi\eta\phi\omicron\varsigma$ [from fertile stem $\psi a-$, 'rub,' see L.S.], prop. 'pebble,' hence, from its use in voting, 'a vote.'
 $\kappa\rho\alpha\nu\theta\epsilon\acute{\iota}\sigma\alpha\nu$, prop. 'accomplished,' so 'passed' [L. and S. inaccurately, 'prevailing,' which the tense will not allow].

4. $\delta\rho\theta\acute{o}\varsigma$, prop. 'upright,' so 'high.'
 $\sigma\phi\acute{\alpha}\xi\alpha\iota$ $\pi\rho\acute{o}\varsigma$ $\chi\acute{\omega}\mu\alpha$. $\pi\rho\acute{o}\varsigma$ implies motion, $\sigma\phi\acute{\alpha}\xi\alpha\iota$ does not. This is called the *pregnant construction*, as it contains really two clauses in one, 'to take to the tomb and slay.' Of. $\pi\omicron\iota$ $\delta\epsilon\acute{\iota}$ $\chi\omicron\rho\epsilon\upsilon\epsilon\iota\nu$, Scenes from Bacchae, 12 (184). Achilles was buried at the promontory of Sigeum, in the Troad, just across the Hellespont, opposite the Thracian Chersonese, where the scene of the play is laid.

6. Notice the formal language, $\epsilon\pi\iota\sigma\tau\acute{\alpha}\tau\eta\varsigma$ $\epsilon\pi\acute{\epsilon}\sigma\tau\eta$.
 7. $\pi\alpha\acute{\iota}\varsigma$ 'Αχιλλέως is Neoptolemus.
 8. $\omicron\lambda\sigma\theta'$ $\omicron\upsilon\nu$ δ' $\delta\rho\acute{\alpha}\sigma\sigma\omicron\nu$. 'Dost thou know then what thou must do?' But $\delta\rho\acute{\alpha}\sigma\sigma\omicron\nu$ is imperative, and it is a good instance of the flexibility of the Greek language that the imperative can be used *subordinate* in this way.

Similarly, we find, Thuc. 4, 92, $\delta\epsilon\acute{\iota}\xi\alpha\iota$ $\tilde{\omicron}\tau\iota$. . . $\kappa\rho\acute{\alpha}\sigma\theta\omega\sigma\alpha\nu$, and the negative form of the usage, Soph. O. C., 75, $\omicron\lambda\sigma\theta'$ $\acute{\omega}\varsigma$ $\mu\grave{\eta}$ $\sigma\phi\alpha\lambda\grave{\eta}\varsigma$.

$\mu\grave{\eta}\tau'$ $\acute{\alpha}\pi\omicron\sigma\sigma\alpha\sigma\theta\eta\varsigma$, according to the rule that $\mu\grave{\eta}$ prohibitive takes pres. imp., but aor. subj. The reason, perhaps, is, that $\mu\grave{\eta}$ with the aorist imperative (as the aor. expresses a *single act*) sounds more peremptory, and so is avoided.

THE HECUBA OF

10. ἀλκὴν, 'your strength,' how little it is. This is better than taking it 'my' strength, when there is no ἐμὴν.
11. ἀ δεῖ φρονεῖν, 'to think what is needful,' i.e., 'to be humble-minded,' and submit.
12. ἀγών, 'trial.'
18. καρδίας, objective gen. after adj. δηκτήρια [δακ-, 'bite,' 'sting,' 'wound'].
- 19-20. σοὶ μέν . . . τῷδε. If we observe the tense, εἰρησθαι, the sense of this rather intricate passage becomes clear: 'It is right, that as thou hast had thy say, so we who ask this question should hear (thy reply),' i.e., 'as you have spoken, will you hear me and reply?' The other ways of taking it usually overlook either the tense εἰρησθαι, or the clear antithesis between σοὶ and ἡμᾶς. The case σοὶ after the perf. pass. εἰρησθαι (meaning 'spoken by thee'), is the regular usage, and is best explained thus: the perf. pass. expressed originally so much more the *effect* remaining for the person than the *act* done by the person, that the Recipient Dative became the regular usage to express the agent.
23. δυσχλαινία [δυσ-, 'evil,' χλαῖν-, 'robe'], 'squalor.'
We must suppose that he was ragged and bruised about the face, to make his disguise complete.
25. οὐ . . . ἄκρας, 'not the surface,' i.e., it took a great hold on my mind, being such a strange and perilous adventure.
27. Notice the participle, regularly used as the subordinate clause after verbs of perception: the participle is *nom.*, because it has the same subject as the verb (by the ordinary rule of the *nom.* attraction).
28. ταπεινός, 'prostrate.'
29. γέ of dialogue, implying assent, and limiting or making precise that assent. Thus, in English, the question and answer run, 'Did you touch me?' 'Yes, so that my hand' . . . which amounts to the same thing, only the assent is implied, not expressed, in Greek.

EURIPIDES.

(The explanation is given thus fully to avoid the common absurdity of saying *γε* means 'yes'.)

ἐνθανεῖν, 'died on' the robe, a powerful phrase, describing the convulsive grasp of despairing entreaty. It reminds us of the Homeric *ἐν δ' ἄρα οἱ φῦ χειρὶ*, but is a still more forcible metaphor.

31. *ὥστε μὴ*. This use of the Consecutive borders on the Final. A consequence *when contemplated* differs very little from a purpose. Our phrase, 'So that I may,' has completely confused the two.

Observe the heartless and shameless tone of Odysseus, as though he said, 'What did I say? Oh, I dare say I told many lies to save my life.'

36. Notice the double acc. after verb of doing. *δύνῃ*, shortened form of *δύνασαι*.
37. *ἀχάριστον σπέρμα*, vocative, 'O, thankless race, ye who,' &c. The word *δημηγόρους* (which is rather unnatural in its application to Odysseus) is introduced, according to Euripides' regular custom, to catch the audience by local political allusion to the Athenian demagogues.
41. Observe the order carefully; *σόφισμα* is the predicate. 'What clever trick did they think this to be, that they passed a vote,' &c.
43. *τὸ χρῆν* [rare form of the infin. *χρῆναι*, modelled on *ζῆν διψῆν*, &c.], 'need.'
44. *πρὸς τύμβον*, v. 4.
46. *τείνει*, 'aims.'
48. *προσφάγματα*, apposition with *Ἑλένη*.
49. *ἄγει*, historic present, rather violent after *ᾤλεσεν*, especially as the latter happened *after* the *ἄγει*.
53. *ἀδικοῦσα*, v. 27.
54. 'The plea of justice I meet with this reply.' *τῷ δίκαιῳ* referring to *ἐνδίκως*, 46. *λόγον* describes what the contention (*ἀμύλλωμαι*) was, and is therefore the *cognate* acc.

THE HECUBA OF

57. *παρηίδος* is genitive of aim, for the verb *προσπίπτω*, 'supplicating,' 'falling down before,' suggests the idea of *reaching towards*.
58. *τῶν αὐτῶν*, hand and cheek. The gen. of *attachment*, used after all verbs of *clinging to*.
65. *ἃ μή*. *μή*, not *οὐ*, is used in speaking of a *class*, of *anything whatever*. *οὐ* is used in negating *particular things*, as *οὐ χρή*.
66. *εὖ πράσσω*, is to 'fare well.'
68. *ἄλβον με*, double acc. after words of *depriving*.
69. *αἰδέσθηναι*. According to the Greek idea that affliction, being sent by the gods, claimed reverence from man, and so, that un pitying behaviour was an offence against the gods. Thus *αἰδοῦμαι*, originally meaning 'to reverence,' comes to mean 'to pity,' 'to show mercy.'
71. *φθόνος*, *i.e.*, *ἔστι*, 'it is a hateful thing.' But the word *φθόνος* really implies more than this. It properly means 'grudge,' 'envy,' and was especially applied to the supposed hostility felt by the gods against any excessive pride, excessive prosperity, or (as here) excessive exercise of power towards the weak, so that we may construe it 'hateful,' but it really means 'hateful to the gods' in the way described, as being extravagantly, immoderately cruel. (Cf. *Aj.*, 57, *Elect.*, 631, 1458.)
74. The Athenians were proud of their laws protecting slaves.
76. *ἀξίωμα*, 'reputation.'
78. *δοκούντων* (opp. to *ἀδοξούντων*), 'men of mark,' 'men of repute.'
79. *τῷ θυμουμένῳ* (neut.), 'from anger.'
80. *ποιοῦ*. One common meaning of the *middle* is this: 'consider,' 'count.' Cf. *περὶ πολλοῦ ποιεῖσθαι*. It may be called the *mental* use of the *middle*.
81. *ἠνύχουν*, *i.e.*, 'was preserved.' Cf. 32:
82. *πάσχω*, 'suffer,' word properly used of the sick.

EURIPIDES.

88. *φέρηται*. Observe the middle, 'to get' some reward or gain or advantage.
89. *ἡμῖν*. This is the dative of the person generally or indirectly affected, called the *Ethic* dative.
Construe 'worthy of our honour.'
91. Be careful about the order: 'if, while he lives, we treat him as a friend,' &c. *βλέποντι* gives the time and *φίλῳ* is predicate. (*βλέπω*, 'to see' the light, often for 'live.')
95. *φιλοψυχήσομεν*, lit. 'to love life,' i.e., 'shun death,' 'seek safety,' 'be cowardly.'
97. *καὶ μὲν*, 'and yet' (one regular meaning of *καὶ μὲν*, when used in trains of thought and argument, not in accompanying action), seems to refer to some dropped reflection, as Paley suggests: 'a poor honour, perhaps, but yet I too feel I should like it.' *καθ' ἡμέραν*, 'from day to day.'
100. *διὰ μακροῦ*, lit. 'through long time,' i.e., 'lasting.'
106. *τολμάω*, 'to venture,' lit. So, of misery, 'to put up with,' 'endure.'

κακῶς νομίζομεν, 'our custom is wrong.' *νομίζω*, 'to have a custom.'

ἡμεῖς is 'the Greeks': and the argument of the last six lines is, briefly: 'if you disapprove our honouring the dead, you will think us unwise; do so, and go on with the opposite habit yourselves, in order that (it may have its natural effect, and make cowards of you, and so) we may be strong and you weak.'

The whole speech is clever rhetoric: beginning with quiet moderation ('you saved me; well, I am ready to save *you*'), then a burst of natural indignation ('shall we forget our hero when dead?'), a touch of modest piety ('I want but little here below, but I *should* like my grave respected'), cheap consolation ('others have suffered worse'), and ending with the fervour of patriotism ('go on with your barbarian ways—it will be the worse for you').

THE HECUBA OF

116. *μὴ στερηθῆναι* is the infinitive of request, depending on no special word of requesting, but on the general sense of asking contained in *σπούδαζε φθογῆς ἰεῖσα*.
123. 'Thou hast escaped my suppliant Zeus,' for if she had been able to touch his hand or cheek, then Zeus, protector of suppliants, would have been on her side. Odysseus, by avoiding the formal supplication, escapes this.
130. 'Having no small rivalry for my hand, to whose house and hearth I should pass.'
 The *ζῆλος* is amongst her suitors.
 The indirect question, *δου—ἀφίξομαι*, depends (in true Greek manner) on *ζῆλος*. Observe also, that she uses the Dramatic sequence, *ἀφίξομαι*, instead of the Historic sequence, *ἀφίξιμην*, after the Historic Principal verb *ἐβρέφθην*.
132. *τοῦνομα*, i.e., *δούλη*.
133. *τίθῃσι*, 'makes.' Observe the two participles, *εἰωθὸς ὄν*, rare, but not unnatural.
135. Observe *ὅστις* ('one who'), after plural *δεσποτῶν*.
137. *ἀνάγκη σιτοποιῶς*, 'compulsion to make bread,' an artificial phrase, but the idea is simple enough.
138. *σαίρω*, 'sweep.' *κερκίς*, the 'loom-rod,' with which the threads, when passed across, were packed close.
144. *διεργάζομαι*, euphemism for 'kill,' (like Lat. *conficere*, *interficere*, our 'put away,' 'finish off,' &c.). See 242.
145. 'No confidence of hope or expectation.'
148. *συμβούλου δέ μοι θανεῖν*, 'share my wish to die,' i.e., 'wish with me that I may die.'
151. 'Though he endures, yet he suffers pain'
152. *μᾶλλον εὐτυχέστερος*, double comparative. Cf. Hippol., 485. *μᾶλλον ἀλγίων*, and our 'Most Highest.'
160. That Paris slew Achilles is not a Homeric tradition, but probably one of the later additions which gathered round the Homeric stories.
163. This beautiful use of *ἀλλά* is really elliptical: 'But do ye

EURIPIDES.

- slay me [if not instead of her] yet *with* my daughter,' and so it may be translated 'at any rate.'
- Cf. O. C. 241, 1276, Scenes from Ion., 164 [426], 452 [978].
167. *μηδὲ τόνδ' ὀφείλομεν.*
ὀφείλον, lit. 'I ought' to have done so and so, came naturally to be used for 'would that I had,' so we often find *εἴθε* (*utinam*) with it in this sense, or more commonly with the aor. *ὤφελον*. The negative, therefore (which properly negatives the subordinate verb, that here is not expressed), is rightly *μή*, not *οὐ*, after the idea of duty. The literal meaning is, therefore, 'We ought not even to have had this [death]', i.e., 'Would that we had not even had this.'
169. *κεκτημένος*. Cf. 27.
170. *ὅποια . . . ὅπως*, both mean 'as.' The repetition is passionate, 'as ivy, as to the oak, so I will cling to her.' Cf. *Troad.*, 147.
172. *παῖδος*, gen. of separation. *ὅς* (be assured), 'that.'
175. *χάλα* ('relax'), i.e., 'give way.'
179. 'And be dragged by his youthful arm, an unseemly sight!' [lit., 'and make an unseemly sight, dragged,' &c.].
ἐκ is often used in poetry for 'by.' In prose *ἐν*, with gen., is used for the agent: in poetry the usage is extended to *ἐκ*, *πρός*, and even *ἀπό*, and these prepositions are further used as here, where in prose we should have the instrumental dat.
182. The construction of *δός* is twofold [zeugma]: *δός χεῖρα, καὶ δός προσβαλεῖν*.
188. *ὧν*-, the antecedents are contained in the adjectives.
 'I have no spouse, no bridal, which were my due.'
191. *ποῖ τελευτήσω*. See note on 4, 'where must I go and end.'
192. *εἴπω*, dubitative (or deliberative) subjunct., used when a person is doubting what course to pursue.

THE HECUBA OF

195. τῆς ἀώρου, after ἀθλία, the genitive of respect, a very common and widely extended usage.
197. χαίρουσιν ἄλλοι, 'the others do fare well,' a sad play upon the word χαίρει, such as is obviously possible in most languages, since the word used to bid adieu is naturally a wish for prosperity.
198. Polydorus had been sent to Polymestor, King of Thrace, who had murdered him for his gold, and his body was at this moment lying on the shore unburied. He was Hecuba's youngest son.
203. ἐκτίθηκα. Observe that the perfect is intr., the present, ἐκτίκω, in the next line, trans.
- 206-7. 'I have no part in thee [the light of day], save while I am passing [hence] toward the sword and pyre of Achilles.' μεταξύ is properly an adverb, meaning 'in the midst.' It is used occasionally with only *one* substantive, to imply the intervening space *between that and something else*. Thus in Ar. Ach. 433, we find—

κέῖται δ' ἄνωθεν τῶν Θυεστείων βράκων
μεταξύ τῶν Ἰνοῦς.

'It lies above Thyestes' rags, *between (them and) Ino's.*'

In O. C., 291, we have—

τότ' εἰσακούων πάντ' ἐπιστήσει. τὰ δὲ
μεταξύ τούτου, &c.

'Then you shall hear and know all: but *till then, between (now and) then,*' &c.

So here, μεταξύ ξίφους καὶ πυρᾶς Ἀχιλλέως does not mean 'between the sword and pyre,' which would be nonsense, as the sword and pyre would be simultaneous: she would be slaughtered at the pyre; but 'between (this and) the sword and pyre,' i.e., 'while I pass hence to the sword,' &c.

208. προλείπω, intrans., 'I swoon away.'

209. μητρὸς, gen. of attachment, 58.

EURIPIDES.

210. λίπης. Cf. 8.

ἀπωλόμην. The quick-witted Greek expressed a momentary present, or immediate past, fact by the aorist. This is the *immediate* aorist. After a speech, in English we say, 'you speak truly:' in Greek they say, καλῶς εἶπας.

SCENE II.

211. δὴ ποτ', 'once.'

215. λέξω, delib. subj.

215-218. This is a difficult passage. It is usually translated:—
'Shall I say that thou beholdest men, or that they idly hold this vain opinion, far from the truth, thinking that there is a race of gods, while it is chance that directs all mortal affairs.'

To this there are the strong objections—

- (1) That the change of subject is very harsh, with no new subject expressed.
- (2) That δόξαν κεκτηῖσθαι ought to mean, not 'to hold an opinion,' but rather 'to have a reputation,' i.e., should be used, not of those who think, but of those of whom something is thought.

Porson escapes the difficulty by suggesting ἡμᾶς for ἄλλως, but that would only remove (1).

There are two ways of escaping from these objections without altering the text—

- (a) Make σε the subject of κεκτηῖσθαι, as it should be, and make δικοῦντας in a kind of apposition (κατὰ σύνεσιν) with δόξαν, thus:—

'Shall I say that thou beholdest man, or that thou hast idly the vain repute (of so doing), a false repute, when we think that there is a race of gods,' &c.

THE HECUBA OF

(b) Make the subject of *κεκτῆσθαι* not exactly *σε*, but *σε* expanded into *ὑμᾶς*, extended from Zeus to the other gods: then *δοκοῦντας* means 'seeming' as usual, and agrees with *ὑμᾶς*, thus:—

'Shall I say that thou beholdest man, or that (ye) have this idle and vain and false repute—being reputed a race of gods—whereas it is chance that rules the lot of man.'

I prefer (b), though (a) is possible. In any case there seems no doubt it is better to refer *δόξαν κεκτῆσθαι* to the gods, and not to men.

221. *ἀνίστηκε*, 'is laid waste,' lit., 'removed,' 'broken up.'

• 223. *φύρω*, 'defile.'

226. *μεράρσιος*, 'aloft.' This is what is called the *proleptic* (or anticipatory) use of the adjective, where it expresses not a *permanent quality* of an object (like 'a *thin* man,' 'a *blue* parrot'), but the result of a verb, as 'he filled it *half-full*,' 'he beat him *black and blue*.'

231. *μέτα*, '[having sent] after you,' 'to fetch you' (*μετὰ σέ*).

233. *δοκοῦν*, neut. impers. partic., called acc. absolute. 'Art thou come, for that the Greeks resolve,' &c.

The best explanation of the accusative absolute (which is used instead of the genitive with words that are impersonal), is to class it with the acc. of *duration*; e.g.—

ἐξὸν κτείνειν ἔω αὐτὸν ζῆν,

'I let him live, *when I might* kill him.'

234. *ἐγκονέω*, 'to hasten.' [Deriv. uncertain.]

241. *τοῦπὶ σέ*, 'as regards thee.'

242. *πῶς καί*, 'how *did* you slay her.' For *ἐκπράσσω*, lit. 'to finish,' see 144.

αἰδούμενοι, 'mercifully.' See 69.

243. *τὸ δεινόν*, 'cruelty.'

ἐχθράν agrees with the (unexpressed) acc. after *κτείνουρες*.

EURIPIDES.

245. *κερδαίνω* used with a kind of sad irony of sorrow, 'to win a double grief.'
249. *ἐπὶ*, 'to see.' (*ἐπὶ* with acc. is often used in the sense of 'to fetch,' 'to get,' 'to enjoy,' 'to see.')
250. *χερός*, 'by the hand,' gen. of respect or reference (like *μέλεος τοῦ πάθους*).
253. *σκίρτημα μόσχου σῆς*, 'the struggles of thy heifer,' a metaphor quite natural to a Greek ear, so familiar with the notions and phraseology of sacrifice.
255. *ἔρρει*, impf. *ρέω*, here used transitively, 'poured.' This transitive use is very rare, the proper meaning of the verb being 'to flow,' but is illustrated by the aorist form *ἐρρύην* (which, being passive, implies an active form).
260. *ἤνεμον* [*νη*- negative *ἀνεμ*- 'wind'], by obvious metaphor 'quiet.'
262. *μοι*, ethic dat. Cf. 89. 'Receive, I pray.'
κηλητηρίους, 'appeasing' [*κληε*-ω, 'charm'].
263. *ἀγωγούς*, adj., 'raising' [from *ἀγ*- 'lead'].
A magician who raised spirits was called *ψυχ-αγωγός*.
[Scenes from *Alcest.*, 703 (1128).]
268. *πάντας μολεῖν*, acc. inf., after *δός*, according to the regular Greek usage in petitions.
270. *κώπης*, 'by the hilt.' 250.
271. *κολεοῦ*, 'scabbard.' *λογός* [*λεγ*-], 'collected.'
273. *ἐφράσθη*, 'perceived.'
275. *χροός* [properly the Ionic gen. of *χρός*, used in poetry], gen. after *ἀψηται*, which takes that case like many *sense* verbs [*θιγγάνω*, *γένομαι*, *δοφραίνομαι*, *ψάω*, &c.], being probably the gen. of *aím*, as the Greeks conceived the senses (all but *seeing*, which has acc.) as acting with a certain effort.
280. *ἐπιρροθέω* [*ρόθος*, 'rushing, confused noise'], 'applauded.'
281. *εἶπεν*, 'bade': it is often so used with the regular infinitive of petition; just like our phrase, 'he told them to let go,' &c.

THE HECUBA OF

283. *ἐπ' αὐμῖς*, 'the shoulder-fold' of the tunic.
284. *λαγών*, 'the waist.' Observe the construction *ἐς μέσον λαγόνος*, instead of the more usual *ἐς μέσον λαγόνα*.
285. This passage brings vividly before us the profusion of lovely works of art in the midst of which the Greeks lived. 'A statue' would not suggest to them a museum, as it does to us, but every house, temple, garden-gate, or street corner. Even the word *ἀγαλμα* is significant, meaning as it does 'a delight.'
290. *εὐτρεπής*, 'ready.'
292. *πνεύματος διαρροάς*, 'the channel of her breath,' of course a fanciful phrase for her throat.
293. *καὶ θνήσκουσ'*, 'even dying,' = 'though dying.' The more ordinary use is *καίπερ θνήσκουσα* in exactly the same sense.
294. *εὐσχήμως*, 'becomingly.'
296. 'None had the same toil,' i.e., they did not set to work at one thing, but many.
298. *ἔβαλλον*, 'covered' [lit., 'threw at her with leaves'].
299. *κορμούς*, 'faggots,' from *κείρω*, 'to clip,' 'to prune.'
300. *πρός*, 'from.' In prose it would prob. be the genitive simply after the verb *ἀκούω*.
303. [*εἶ*, from *εἶμι*, 'ibo'].
περισσά, adverbially, 'exceedingly.'
304. *ψυχῇν*, acc. of reference.
307. *βλέψω*, aor. subj., deliberative, indirect.
309. *τόδ'*, 'another.' *ἐκείθεν*, 'from another quarter' (not 'from the τόδε,' as some take it: the position of *αὖ* as well as the run of the line is against that).
310. *διάδοχος κακῶν κακοῖς*, 'bringing a succession of ills to ills,' 'bringing woe on woe.'
313. *τὸ λίαν*, 'the excess,' i.e., 'the bitterest sorrow.'
315. *καιροῦ*, 'fair season.' The general sense is: Is it not strange that with land it is circumstances, not nature,

EURIPIDES.

that make the difference; with men nature, not circumstances?

320. *διέφθειρε*, the so-called *habitual* aorist, where the Greeks express by the aorist that which happens constantly, as it were, selecting one typical instance in the past.

321. This line is commonly construed, 'Is it the parents who make the difference, or the nurture?'

But the point of the argument is that the *nature* of man is unalterable by circumstances, and in this respect is different from land: so that to ask at the end whether it is nature or training which causes the difference between men, would be irrelevant. Further, the sense of what follows would be less appropriate; for *γε μέντοι* is a qualification of the principle already arrived at, and would not be used in the argument if the question were still open.

It seems best, therefore, to construe it:

'Are not the parents more important than training?' understanding *διαφέρειν* in its other sense of 'to be superior to,' a meaning which comes from the Greek instinct of *μείωσις*, or putting things mildly.

It is unusual, but not unnatural, to find *ἦ* after *διαφέρειν*, which is virtually a word of comparison.

All through this passage Euripides is writing to please the dialectical taste of the Athenians: for the question, 'whether virtue was innate or teachable,' was a favourite knotty point of the philosophers.

322. *γε μέντοι*, lit., 'at least, however,' the natural particles in a qualifying, conceding clause.

'Tis true, even good training can teach somewhat of the good.'

324. This line has rather the appearance of a truism, but it perhaps means that to know the good (which training may help one to do) is also of practical use in preserving from sin and baseness.

THE HECUBA OF

327. τῆς παιδός, governed by both verbs. μοι is ethic dative, 89.

328. 'In a countless host the rude crowd and unruly sailors are more violent than fire, and he is (accounted) base who does no ill,' i.e., the low and rowdy element of an army urge each other on by taunts of cowardice to all kinds of violent acts.

This is the probable meaning of the last line. It has been taken, however, to mean: 'and those who *do* no ill are base,' i.e., even if their baseness is not proved, it is always there, and liable to break out in act.

332. ποτίας ἁλός, prob. partitive gen., 'fetch some sea-water.'

- Cf. τῆς ἀθάρτης πολλήν, Plutus, 694.

334. 'A bride and yet no bride, maiden and yet no maiden,' 'because all her natural hopes of wedlock were dashed by her premature death. [It would not have seemed necessary to explain this line, but for the commentators.] The sharp self-contradiction of the phrase, for rhetorical and poetic effect, is called *oxymoron*. Sometimes it is used in English with great effect, as Tennyson, of Lancelot:

'His honour rooted in dishonour stood,
And faith unfaithful kept him falsely true.'

335. ὥς μὲν ἀξία, πόθεν; 'as she deserves, how can I?'

336. τί γὰρ πάθω, lit., 'what is to become of me,' is employed in Greek to express extreme perplexity, often where we should say, 'what can I do?'

Thus ὁμολόγηκα· τί γὰρ πάθω; 'I have assented; for how could I help it?' (Plat. Euthyd., 302).

Again, a good instance in Aristophanes, Aves, 1430:

Π. τουτί γὰρ ἐργάζει σὺ τοῦργον; εἰπέ μοι . . .

ΣΥ. τί γὰρ πάθω; σκάπτειν γὰρ οὐκ ἐπίσταμαι.

'I say, are you really doing this?'

'Why, what can I do? I don't know how to dig!'

340. Observe the pathetic phrase, 'Some theft from her own home.' What so lately was all her own, and now even

EURIPIDES.

the smallest ring or locket is a 'theft' from the new owner!

The word *δόμων* recalls a train of passionate memories, and she bursts out into the touchingly beautiful appeal—

ὦ σχήματ' οἴκων, &c.

'O fashion of my house! O home, so happy long ago!'

344. *φρονήματος*, 'pride.'

346-7. Two kinds of ambition, rank and popularity. The thought is suited to the audience, not the characters.

348. *ἄλλως*, originally 'otherwise;' and so by euphemism, 'uselessly,' 'vainly,' 'to no purpose,' as it is used, 216. Then, as 'vain' and 'empty' are nearly allied, it comes to mean 'only,' 'merely,' 'simply.'

'mere thoughts of the mind, vain vaunts of the tongue.'

350. *κατ' ἡμᾶρ*, 'from day to day.'

μηδὲν, not *οὐδὲν*, because *ἔτι* is indefinite. See 65.

SCENE III.

352. *ἐφ' οἷσπερ* . . . 'in pursuance of Talthybius' message,' *οἷσπερ* is, of course, the attracted relative (for *ἐπὶ τούτοις δ*).

353. *μὴ θιγγάνειν*, (bidding) 'that none should touch.'

354. *ἐψαύομεν*. This line is sometimes read (in defiance of metre) *οὐδὲ ψαύομεν*, to make the tense the same as *ἔωμεν*. But it is not necessary. It is correct to say, 'We leave her alone, we did not touch her.' In any case, if alteration had to be made, it is rather *ἔωμεν* that should be read *εἰώμεν*.

356. *ἀποστελῶν*, 'to fetch thee away.'

Observe that the Greeks say *τάκεῖθεν*, 'the things thence,' where we should say 'the things there.' The origin of this usage is doubtless that they conceive the thing not as

THE HECUBA OF

it is, *where* it is, but as affecting the speaker *from* where it is.

τάκειθεν is a euphemism for the funeral preparations.

357. εἴ τι τῶνδ' ἐστὶν καλῶς, 'if aught of this is well.' A singular touch of pity.

361. ἐμαυτὴν γὰρ λέγω λέγουσά σε. She addresses herself as though she were some one else. The bare and precise phrase is intended to betoken a strange despairing depth of grief.

367. προσθείμεθ' ἄν. Observe the middle: 'we should but bring upon ourselves a new sorrow.'

The double ἄν is not uncommon. (Most MSS. read the second one.)

368. κλύων. Observe the nom. attraction after ὥστε. See 27.

370-1. 'Am I too much reckoning his thoughts as ill-disposed, when he is not so?'

373. ἐς ταῦτόν, 'to the same point' as I.

377. γουνάτων, 'by thy knees,' gen. prob. originally of aim, like πρὸς γουνάτων, 'towards thy knees,' lit.

379. μαστεύω, 'seek.' [μα-, 'eager.']

380. αἰῶνα, 'thy life.'

381. Observe the difference between τιμωρεῖν (374), 'to avenge,' and τιμωρεῖσθαι, 'to take vengeance on:' just the natural difference between the active and middle, that one should mean 'to redress another's wrongs,' and the other 'to redress your own.'

The sense is, 'If I can avenge myself'

391. ἀνόνητα, adverbial, 'ay, unprofitably' For γε, see 29.

396. Observe that Πολυμήστῳρ is shifted from its natural place, in apposition to ἄνδρα, into the relative clause, where it is bound to be nominative. So, in Hipp. 101, τήνδ' ἥ ἐφέστηκεν Κύπρις.

397. πικρότατον. 'πικρός, lit., 'bitter,' is used in its natural and common sense of 'that which brings disaster,' 'fatal:' for it was for the sake of his gold that Polymestor murdered him.

EURIPIDES.

398. *θνήσκει*, historic present. *τοῦ*, for *τίνος*.
400. *τλήμων*, being derived from the stem *ταλ-*, 'to bear,' describes both *misery* (being forced to endure), and, as here, *wickedness* (that which one dares to do). Thus, in *Soph. El.* 439, Clytaemnestra is called *τλημονεστάτη γυνή*.
404. *ματεύουσα*, another form of *μαστεύουσα*, 379.
408. *πόνων*, gen. of reference or respect, 195.
411. *i.e.*, nothing is more miserable except misery itself.
413. *ῥοσια*, 'right.'
414. *στέργοιμ' ἄν. στέργω* (like *αἰνέω*, 'to praise'), originally meaning 'to love,' is used by a kind of euphemism for 'to endure,' 'to be content' with something evil.
τοῦμπαλιν, τὸ ἔμπαλιν, lit., 'the backward,' *i.e.*, 'the opposite.'
415. *ξένου*, for the gen., cf. 18.
419. *δοῦλοι*, masc., on the principle that a speaker (whether male or female) if using the plural of himself or herself, always uses the masc.
421. 'For it is through law that we believe in the gods, and live discerning right and wrong:' a striking thought, that it is the *moral* conception of right and wrong which is the primal and universal fact on which religion is based, and out of which it grows. For although the idea is false historically, it being rather superstition which gives birth to religion, and that to moral conceptions, yet it marks an advanced and elevated stage of thought to see that the essential point of religion is the moral division of right and wrong.
422. *ᾠρισμένοι*, perf. middle. It is not clearly enough stated in some grammars that this form of the perfect is just as regularly used for the middle voice as for the passive.
423. *ἀνελθών*, 'coming,' *i.e.*, 'referred to thee' to put in force.
425. The mention of sacrilege is a rhetorical amplification of the charge against Polymestor, which was murder only.

THE HECUBA OF

426. ἴσον, 'just.'
427. ἐν αἰσχυρῷ θέμενος, 'deeming it a shame,' lit., 'putting it (mentally) in the class of shameful.' For the middle θέμενος, see 80; αἰδέσθην, 69.
428. 'Standing away, like a painter, gaze at me.' See note on 285.
433. ποῖ μ' ὑπεξάγεις πόδα; 'whither dost thou withdraw thy foot from me?' The με is governed by the idea of *depriving*, for regularly in Greek verbs of depriving can take two accusatives; cf. 68. It is unusual, of course, to find ὑπεξάγω with that notion; but it is a natural extension of the use. [Or it may be simply the idea of *escaping*, like ἐκπλεῦσαι τὰς πολέμιων ναῦς, Thuc. 8, 102.]
- 433-440. General sense: 'Why do we learn all else fully, but Persuasion incompletely, though she is the most important of all?'
435. μαθήματα, 'studies.'
436. ὡς χρή, 'duly.'
437. 'But Persuasion, who alone is mistress of mankind,' a truly Athenian sentiment. In the ecclesia, in the law courts, in the dialectics of the philosophic schools, in the Socratic dialogues of the streets, even in the general's harangues to his troops on the battle-field, the Athenians felt that 'Persuasion was mistress.' Nothing is more remarkable in their life than the general diffusion of the power of speaking easily and readily; it was a product of that quick wit which lay at the root of much of their greatness, and it was doubtless much developed by the democracy.
438. ἐς τέλος μανθάνειν, 'perfectly to learn.'
439. μισθοὺς διδόντες refers to the sophists, as they were called, who, in the last half of the fifth century, began to teach rhetoric for pay.
- In the rest of this line there is a difficulty. The MSS.

EURIPIDES.

read ἵν' ἢ ποτὲ πείθειν & τις βούλοιτο, 'in order that at length we may be able to persuade (others) of whatsoever we please.'

If this is right, then & . . . βούλοιτο requires explanation, as the strict mood of the indefinite clause (in primary time) would be subjunctive, & ἄν τις βούληται. There are, however, examples of the optative being used even in primary time, where the language desires to convey the *utter indefiniteness* of a pure hypothesis, with no practical bearing.

Thus: εἰκὴ κράτιστον ζῆν, ὅπως δύναϊτό τις.—O. T. 979.

ἀλλ' ὃν πόλις στήσσει τοῦδε χορὴ κλύειν.—Ant. 666.

In order to avoid this difficulty, however, Paley and others read, following Elmsley: ἵν' ἢν ποτὲ πείθειν & τις βούλοιτο. On this some comments occur.

It is quite good Greek to use final particles with historic tenses of indicative, but only when one is regretting that something was not otherwise in the past, *in order that some end might have been attained*. Thus Plat. Symp., 181, D.: χορὴν νόμον εἶναι μὴ ἐρᾶν, ἵνα μὴ πολλὴ σπουδὴ ἀνηλίσκετο, 'love ought to have been illegal, that so much enthusiasm might not have been wasted.' Other well-known examples occur: Eur. Hipp., 645, 930, 1079; Soph. O. T., 1389, 1392, &c. Now, if that is the construction Euripides used here, then there is an irregularity: for the principal verb is present instead of past. Still, as the general idea is, 'Our custom ought to have been other than it is,' ἵν' ἢν would still be possible, and certainly βούλοιτο suits this better. ἵν' ἢν is also a little more sad and hopeless than ἵν' ἢ.

So that, on the whole, both readings are possible; but perhaps ἵν' ἢν is preferable.

442. τοσούτοι, 'all those' I had, fifty according to one tradition.

443. ἐπ' αἰσχροῖς, 'on disgraceful terms,' lit. i.e., 'disgraced.'

THE HECUBA OF

444. *τόνδε*, the scene represents the ruins of Troy smoking in the distant horizon.
445. *καὶ μὲν*, 'and again,' as often, of a new argument or idea.
446. *προβάλλειν*, 'to put forward.'
448. The argument is: will you not help us for the sake of your beloved Cassandra?
450. *κηδεστήν* (from *κῆδος*), 'connexion' by marriage. The sentence requires a little care in construing: 'It is thine own kin thou wilt befriend in this man, if thou dost befriend him.' The *καλῶς* is understood a second time, but of course there is no need to express it.
451. *μῦθος*, 'my words.'
452. *εἰ*, 'O if,' equivalent to a wish, as in English, or any other language. The suppressed condition, 'what joy it were,' or something similar, is easily supplied. This illustrates the origin of the word *εἶθε*, used with opt. to express a wish.
454. Daedalus, the mythical inventor of sculpture and architecture, is well known by the tale of having made wings for himself and Icarus; the latter, however, flying too near the sun, the waxen fastening melted, and he fell into the sea, called Icarian after him.
455. *ἔχοιτο*, 'cling to;' see 58.
456. *ἐπισκῆπτω*, 'urge.' *σκήπτω* properly has the meaning 'to press' (either trans. or intrans.), whence *σκήπτρον*, 'a staff,' our word 'sceptre.'
459. For *ἀλλὰ*, cf. 163.
460. 'For it is the part of a good man,' *ἐστὶ* understood.
463. *δὲ οἴκτου ἔχειν*, lit. 'to have in a state of pity,' i.e., 'to feel pity for.'
465. *τοῦ δικαίου*, neuter.
467. *χάριν*, really an acc., in apposition to the sentence, 'the favour of,' and so it comes to be hardly more than a preposition, 'for the sake of.' It is used with possessives, 486

EURIPIDES.

469. *ἔστιν ἦ*, 'in some wise,' lit. 'there is how;' like 'est qui,' 'est ubi,' in Latin.
472. *χωρίς*, 'apart,' i.e., 'private.'
474. *ταχὺν προσαρκέσαι*, 'swift to aid,' the infinitive depending on the adjective; a regular Greek construction.
475. *διαβληθήσομαι. διαβάλλεσθαι* with dat. means 'to quarrel with,' 'to be set at variance with.'
Cf. Thuc., 8, 81, *ἵνα τῷ Τισσαφέρνῃ διαβάλλοιτο*, and again 83.
478. One of the pithy remarks about human life, of which Euripides was fond, and which applied more to the Athens of his day (*πλήθος πόλεως*) and the eager political life of the democratic state, than to Agamemnon.
479. *χρησθαι τρόποις*, 'to behave,' 'to act.' *γνώμη*, 'will.'
480. *πλέον νέμεις*, lit. 'to pay more,' i.e., 'to defer to.'
483. *συνδράσῃς*, for imper. see 8.
485. *οἷα πείσεται*, euphemism, to avoid mentioning her intended vengeance. Cf. Ag., 1297, *πράξασαν ὡς ἔπραξεν*.
486. *μὴ δοκῶν . . .* 'not seeming (to do it) for my sake.'
494. Observe *φονεᾶ*, a licence Euripides adopts elsewhere, apparently with this word only; cf. Scenes from Electra, 257 [599], 358 [763].
495. *κράτος*, 'the mastery.'
498. *Αἰγύπτου τέκνα*. The fifty daughters of Danäus, married to the fifty sons of his brother Ægyptus, were instructed by their father to slay their husbands on the wedding night. Lynceus alone was spared by Hypermnestra.
499. *Ἀἴμνον*. The story ran, that when the Argonauts landed at Lemnos, they found it inhabited only by women, who had murdered all their husbands, and chosen Hypsipete their queen.
500. *ὧς* for *οὕτως*.
504. *χρέος*, acc. in apposition to the sentence; cf. 467.
'A matter that concerns thee no less than her.'

THE HECUBA OF

510. *πλοῦς ἐστί* means, 'it is possible to sail,' 'the wind is fair.'
513. 'We must wait, looking for a quiet voyage.' The change to the plural *δρῶντας* is not unnatural, especially after his mention of *στρατός*. *ἤσυχος* is perhaps not commonly applied to a voyage, but as an antithesis to 'stormy' it seems obvious enough. For these reasons Hermann's emendation, *πλοῦν δρῶντά μ' ἤσυχον*, though neat, seems unnecessary. Besides the run of the line makes *ἤσυχον πλοῦν* go together.
515. *ἰδίᾳ θ' ἐκάστω*, 'both to each privately.'
Observe the acc. inf. to explain *τόδε*. 'This . . . namely that . . .'

SCENE IV.

520. 'There is no confidence either in good fame, nor that one now prospering . . .' The construction is changed, and for the nom. is substituted a sentence in the acc. inf.
522. *πάλιν τε καὶ πρόσω*, 'to and fro,' 'this way and that.' *αὐτά* somewhat loosely refers to fair fame and prosperity. By saying that the gods 'mingle them this way and that,' he means to describe the capriciousness of fate.
523. *ἀγνοσίᾳ*, 'from ignorance' of what will befall us.
525. *προκόπτειν*, lit. 'to knock forward,' so 'to make an advance' (the deriv. from 'pioneers' is attractive, but requires confirmation).
κακῶν, 'in our woes,' the comprehensive genitive, like *ποῦ γῆς, ὑπάγειν τῆς ὁδοῦ*, &c.
527. *σχές*, 'stay ;' *τυγχάνω* is hist. pres., of course.
530. *ἐς ταῦτόν συμπίπτει*, lit. 'falls together to the same spot,' i.e., 'meets me.' The English word 'coincide' contains the same metaphor.
535. *τυγχάνουσα*, absolutely, 'happening to be.' Only poet. in this sense; cf. Soph. El., 313, *ἀγροῖσι τυγχάνει*.

EURIPIDES.

536. ὀρθαῖς κόραις, 'with upright eyes,' a regular Greek phrase for honest straightforward glance, without flinching. O. T., 1385.
538. 'Besides, partly custom is the cause, forbidding,' &c.
540. τίς χρεια σ' ἐμοῦ, 'what need hast thou?' (supply ἔχει).
541. τί χρῆμα, 'on what matter,' i.e., 'why?' one of those accusatives in a kind of apposition to the whole action of the verb; cf. 486, &c. Observe πέμπω, 'to send' or 'fetch;' πέμπεσθαι, 'to send for,' or 'to get fetched.'
543. μοι, 'I pray,' 89.
545. ἐρημία, 'solitude,' i.e., 'you need not fear to leave me.'
553. τοῦκείνου μέρος, lit. 'as to his share,' i.e., 'as far as concerns him,' acc. of respect (limiting extent).
557. ὥς, 'to,' usually only with persons.
560. αὐτόν, the gold.
561. τοῦ παρόντος, 'what I have,' i.e., 'and not wish for more which does not belong to me.' This is what he means Hecuba to understand; but there is probably a double entendre, for his words will also mean, 'may I enjoy what I have!' i.e., ill-gotten gold.
564. The MSS. here read ἔστω φιληθεῖς. If this is the right reading, it must mean, 'may it (my words) be welcome to you, as you are to me,' again a double entendre. He understands it as a friendly wish; she says it in bitterness.
But φιληθεῖς is very unnatural in this sense, and it has been emended, not very satisfactorily, as in the text. The ἔστι does not agree with κατόρυχες in number; but as it comes first and is a long way off, that may be perhaps considered not unnatural.
566. κατόρυχες [ὀρυχ-, 'dig'], 'hidden treasures.'
568. εἰ γὰρ εὖσεβης ἀνὴρ is an effective use of irony.
The double entendres all through are good instances of this favourite artifice of Euripides.

THE HECUBA OF

570. ἦν σὺ *κατάνης*, a splendid example of this irony.
She is plotting his destruction, and her mention of his possible death wins her credit for her kind fore-thought! (Ultimately she does not kill him, but only blinds him.)
571. τῇδε καὶ σοφώτερον, 'it is wiser so.'
577. ἢ κρύψας' ἔχεις, 'or have you concealed it somewhere?'
579. πιστά, 'safe,' i.e., as he explains it, 'are there no men about who would suspect me?'
582. πόδα, 'the sheet,' i.e., the rope fastened to the lower corner of the sail.
583. ὦν σέ δεῖ. The ordinary construction would be either *ἀ σέ δεῖ* (*πρᾶξαι*), 'what you should meet with,' or *ὦν σοὶ δεῖ*, 'what you have need of.' In the latter, however, acc. is sometimes found in poetry for dat., especially in Eurip. Cf. Hippol., 23, οὐ πολλοῦ πόνου με δεῖ, and, 490, οὐ λόγων εὐσχημόνων δεῖ σε.
The double meaning of these two lines is a splendid example of irony.
585. Here Hecuba, behind the tent door, blinds Polymestor, and then slays his children.
590. οὐτε μὴ φύγητε, 'there is no chance of your escaping.'
The principal verb being readily understood between *οὐτε* and *μὴ*, 'there is no (fear), no (chance) of its happening.' The plural is used, because the vengeance has been wrought by Hecuba and the other Trojan captives in the tent.
592. 'The blow of a heavy hand.'
593. *ἐπεσπέσωμεν* is deliberative, made to depend on *βούλομαι*, or *θέλω*, as is common. Cf. *θέλετε θηρασώμεθα*, Scenes from Bacchæ, 366 [719].
ἀκμή, lit. the 'point' of time, i.e., 'the occasion.'
601. *παραφόρῳ*, 'staggering.'
606. *Θρηκί*. The dative after *ἐκποδών*, 'out of the way of.'
It is the common dative of the person affected.

EURIPIDES.

SCENE V.

608. Echo is called finely 'child of the mountain crag.'
610. ἦσμεν, shorter form of ἦδειμεν, from οἶδα.
611. I have adopted Porson's πάρεσχ' ἄν for πάρεσχεν, which is possible and defensible, but far less likely.
619. 'Destroyed; nay, not destroyed, but worse.'
621. ἀμήχανον, 'incredible' [lit. what is beyond human means, so 'infinite,' 'irremediable,' 'inconceivable,' &c.].
625. οὗτος, 'you there,' used in addressing a person.
627. τὸ βάρβαρον, 'the savagery.'

A truly Athenian sentiment, worthy of the justice and moderation of a free nation, that private vengeance is a mark of the savage, and that the accused must be heard in her own defence.

628. ἐν μέρει, 'in turn.'
630. λέγοιμ' ἄν, 'I will speak:' only the delicate Greek language often avoids the positive and peremptory forms of speech by these conditional turns.
633. 'Suspicious of the capture of Troy,' i.e., expecting it would be captured.
636. εἶδιστα . . . μὴ ἀπορίῃ . . . καὶ ἄρειαν.

Nothing is commoner in Greek than, in relating people's motives, to break the regular *historic* sequence, and put the subjunctive after a past verb. This is done for the purpose of making the action vivid: we think in the same tenses (so to speak) as the actors did.

This idiom once established, it is turned to good account when *two* motives have to be given, a nearer and a more remote; the nearer is put in the *primary* mood, the remote in the *historic*. So it is here.

Compare Thuc., 3, 22.

παρανίσχον φρυκτούς . . . ὅπως ἴσαφῇ τὰ σημεῖα ἢ . . . καὶ μὴ βοηθοῖεν.

THE HECUBA OF

It is not that one is probable, and the other improbable, but simply that one is subsequent to the other.

639. αἶρειν, 'to start' an expedition (nautical word properly).

642. ἐν ᾧπερ νῦν ἐκάμνομεν, 'wherein but now we were suffering.'

In prose this would be generally νῦν δῆ.

644. ὥς φράσσουσα, 'as tho' about to tell.'

648. The more usual construction of μέσος is ἐν μέσῃ κλίνῃ, 284.

649. Observe ἐξ ἀριστερᾶς, where we say, 'on the left.' Cf. 356.

651. I have taken Hermann's neat emendation θάκουσ ἔχουσai, and ἦνουν, for 'θάκουσ, ἔχουσai, and ἦνουν θ'.

'They praised the Thracian shuttle' is intelligible, when they were admiring (with false flattery) Polymestor's dress. But 'holding the Thracian shuttle,' meaning 'the Thracian robe,' is very harsh.

652. ὑπ' αὐγὰς, 'against the light,' holding it up to see it better.

653. κῆμαξ ('a pole'), 'the spear-shaft.'

654. lit. 'made me bare of my twofold equipment,' i.e., under pretence of admiring his spear and outer garment, they took them away from him. So, according to the real sense, the nom. to ἔθηκαν is not ἀλλὰ but all of them.

655. τόκας, gen. of animals, 'a mother.'

ἐκπαγλῆομαι, 'to admire,' said to be from παγλ- = πλαγ-, 'strike.'

656. ἔπαλλον, 'dandled.'

657. διαδοχαῖς ἀμείβουσαι χεροῖν, 'passing them from hand to hand,' lit. 'with succession of hands.'

The διὰ expresses *trans*-mission, down a line of succession. Observe the defective cæsura here.

658. ἐκ-, 'after,' like τυφλὸς ἐκ δεδورκότος. O. T. 454.

πῶς δοκεῖς, 'how think you,' used by Eurip. where he wishes to describe something sudden or surprising. Hipp. 446, I. A. 1590.

659. ποθεν, indef., 'from somewhere.'

EURIPIDES.

660. *κεντέω*, 'stab.'
δίκην, 'like,' said to be the old meaning of *δίκη*, 'the custom, the way,' so, in acc., 'after the way of,' and hence used adverbially. Perhaps it is another case of apposition to the act. Cf. 467.
662. *κῶλα*, 'legs.' (Cf. *colon*, prop. a 'limb' of a sentence.)
663. *εἰ—ἐξανισταίην*. The optative is here indefinite, not conditional; 'if ever I did' = 'whenever . . .'
 Cf. *εἴ τις ἀντίποι, εὐθὺς τεθνήκει*. Thuc. 8, 66.
 'If ever any one (= whoever) said no, he was at once put to death.'
664. *κόμης*, 'by the hair.' Cf. 250.
665. *πλήθει*, dat. of cause.
668. *πόρρη* (root *παρ-*, 'go through'), 'a pin' of brooch or buckle.
670. The verb is *ἐκπηδήσας*. This separation of the preposition is called *tnesis*.
673. *σπεύδων χάριν*, 'promoting thy good,' 'doing thee zealous service.'
678. *συντεμών*, 'cutting short,' i.e., summing up.
680. *συντυχών*, 'meeting, dealing' with them.
ἀεὶ, 'from time to time,' i.e., 'whoever deals with them.'
683. *ἔδρασε*, i.e., *ὁ ἄνθρωπος*.
684. *σαθρός*, 'rotten,' 'unsound.'
685. *τᾷδικ*, 'injustice,' the subject of *δύνασθαι*.
686. *ἀκριβῶς*, lit. 'to make accurate,' so, 'to study,' 'to learn fully.'
688. *ἀπώλοντο*, where we should say 'perish:' the habitual aorist. Cf. 320.
- This is one of the passages where Euripides attacks the *σοφισταί*, who taught rhetoric and dialectics. At first Euripides' own delight in the philosophic questions and the new spirit of inquiry caused him to be classed (not unfairly) with the sophists; and it was only gradually

THE HECUBA OF

that a strong opposition grew up to the deleterious tendencies of the new teaching, so that the name σοφιστής at last became unpopular. It is probable that he, in the later years of his life, tried to distinguish himself from the mischievous developments of sophistical teaching. At any rate, the *Bacchae*, his last play, is an attack on the excesses and dangers of the questioning spirit.

689. τὸ μὲν σόν, 'my duty to thee.'
 φροίμιοις, 'in the matter of prelude.' Dat. perhaps of manner.
696. κηδεύσων, with intent to wed.'
701. κέρδη τὰ σά, nom. 'thy lust of gain.'
704. 'Hector's spear still flourished.' A strong but natural metaphor.
705. τί δ'. The δὲ introduces apodosis of the sentence, i.e., the principal clause. This is common in Greek.
 The argument is:—'Much more zeal would have been shown if you had done this while Troy was yet standing.'
709. ἐσήμεν' ἄστρ, 'the citadel gave signal with its smoke.'
 Surely the poet has no need to mention what it gave signal of.
717. ἔχων καρτερεῖς, 'patiently keepest it,' a touch of irony, as if it cost him an effort.
718. τρέφων = εἰ ἔτρεφες.
720. ἀγαθοί = οἱ ἀγαθοί.
721. τὰ χρηστά δ' αὖθ' ἕκαστ' ἔχει φίλους.

The thought is a little obscure, and has been misunderstood. It is as follows:—

'If you had been faithful and brought him up, he would have been (718) your friend, whether in adversity or prosperity: for in adversity a good man is the truest friend, and "all prosperity has friends of itself," finds its own friends. Now you have both lost him for your friend (724) and lost the gold for which you slew him.'

EURIPIDES.

730. αὐτόν, ipsum.
731. δεσπότης δ' οὐ λοιδορῶ, i.e., I won't suppose anything so base of one in your high station.
736. Ἀχαιῶν, sc. χάριν.
738. πρόσφορα, 'befitting,' i.e., 'your defence is specious [but really barbarous]'.
739. ῥάχα, 'perhaps' (lit. 'quickly,' i.e., it may 'easily' be so).
741. μάδικεῖν, μὴ ἀδικεῖν. φύγω, delib.
743. τὰ μὴ φίλα, i.e., the punishment you have got.
749. The play ends with another effective touch of tragic irony: for he wishes he may find all well at home, where Clytaemnestra is waiting to murder him, and her adulterous lover, Aegisthus, occupies his home and throne.

THE HECUBA OF

GRAMMATICAL INDEX.

MOODS AND TENSES.

Imperative subordinate, 8.

Indic. pres. historic, 49, 398, 406, 527.

„ aor., immediate, 210.

„ „ habitual, 320, 688.

„ perf., pass., and midd., 422.

Infin., of petition, 268.

„ after adj., 474.

„ with acc. after *ρόδε*, 515.

„ „ as nom., 520.

Subj., deliberative, 192, 215, 741.

„ „ indirect, 307.

„ „ „ after *βούλομαι*, 593.

„ final, after historic tense, 636.

Opt., pure, 748, 749.

„ conditional with *εἰ*, a wish, 452.

„ „ as future, 630.

„ final, with subj., 636.

„ with *εἰ*, indefinite, 663.

Particip., after perception verbs, 27, 53, 169.

„ as condition, 718.

Sequence, 130.

PARTICLES AND CONJUNCTIONS.

ἀλλά, of earnest entreaty, 163, 459.

γε, of dialogue, 29, 33, 391, 540, 597.

γε μέντοι, qualifying, 322.

δέ, of apodosis, 705.

EURIPIDES.

ει for ειθε, 452.

„ indefinite, 663.

ἦ after διαφέρω, 321.

καὶ μήν, 'and yet,' 97.

„ new point, 445.

μή, with aor. subj., 8, 60, 210, 483, 537.

„ and οὐ, 65, 350.

οὐ μή, with subj., 590.

ὥστε, of contemplated consequence, 31.

CASES AND PREPOSITIONS.

Nom. attraction, 27, 368.

Acc., double, after verb of *doing*, 36, 37

„ „ *depriving*, 68, 433.

„ cognate, 54.

„ absolute, 233.

„ reference, 134, 304, 553.

„ apposition to sentence, 467, 486, 504, 660.

Dat., after perf. pass., 19.

„ ethic, 89, 262, 327, 548.

„ persons affected, after ἐκποδών, 606.

„ cause, 665.

„ manner, 689.

Gen., objective, after adj., 18, 22, 415.

„ aim, 57.

„ „ after sense verbs, 275.

„ „ „ entreaty, 377.

„ attachment, 58, 209, 455.

„ separation, 172.

„ respect, 195, 250, 408.

„ comprehensive, 525.

THE HECUBA OF EURIPIDES.

- δα, c. gen., 'in state of,' 463.
,, (in comp.) transmission, 657.
ἐκ, poet. for 'by,' 179.
,, 'on,' 649.
,, 'after,' 658.
ἐπί, c. acc., 'for,'
,, c. dat., 352.

MISCELLANEOUS.

- αἰδώς, 69, 242, 427.
ἄν, double, 367.
Art, 285, 428.
Cæsure, 657.
Comparative, double, 1, 52.
Consecutive and final, 31.
Euphemism, 144, 242, 414, 484.
ἤσμεν for ἤδειμεν, 610.
Indirect question, 130.
Irony, 568, 570, 583, 749.
μείωσις, 321.
Middle, 80, 88, 381, 427.
Oxymoron, 334.
Pregnant construction, 4, 44, 191.
Proleptic adj., 226.
Relative attracted, 352.
Repetition, passionate, 170.
Supplication, 123.
Tmesis, 670.
φθόνος, 71.
Zeugma, 182.



RIVINGTONS' EDUCATIONAL LIST

Arnold's Latin Prose Composition. By G. G. BRADLEY. 5s.
[The original Edition is still on sale.]

Arnold's Henry's First Latin Book. By C. G. GEPP. 3s.
[The original Edition is still on sale.]

First Latin Writer. By G. L. BENNETT. 3s. 6d.

Or separately—

First Latin Exercises. 2s. 6d.

Latin Accidence. 1s. 6d.

Second Latin Writer. By G. L. BENNETT. 3s. 6d.

Easy Latin Stories for Beginners. By G. L. BENNETT. 2s. 6d.

Selections from Cæsar. By G. L. BENNETT. 2s.

Selections from Vergil. By G. L. BENNETT. 1s. 6d.

Virgil Georgics. Book IV. By C. G. GEPP 1s. 6d.

Cæsar de Bello Gallico. Books I—III. By J. MERRY-WEATHER and C. TANCOCK. 3s. 6d.
Book I. separately, 2s.

The Beginner's Latin Exercise Book. By C. J. S. DAWK. 1s. 6d.

First Steps in Latin. By F. RITCHIE. 1s. 6d.

Gradatim. An Easy Latin Translation Book. By H. HEATLEY and H. KINGDON. 1s. 6d.

Arnold's Greek Prose Composition. By E. ABBOTT. 3s. 6d.
[The original Edition is still on sale.]

A Primer of Greek Grammar. By E. ABBOTT and E. D. MANSFIELD. 3s. 6d.

Or separately—

Syntax. 1s. 6d.

Accidence. 2s. 6d.

A Practical Greek Method for Beginners. THE SIMPLE SENTENCE. By F. RITCHIE and E. H. MOORE. 3s. 6d.

Stories in Attic Greek. By F. D. MORICE. 3s. 6d.

A First Greek Writer. By A. SIDGWICK. 3s. 6d.

An Introduction to Greek Prose Composition. By A. SIDGWICK. 5s.

Homer's Iliad. By A. SIDGWICK.
Books I. and II. 2s. 6d.
Book XXI. 1s. 6d.
Book XXII. 1s. 6d.

The Anabasis of Xenophon. By R. W. TAYLOR.
Books I. and II. 3s. 6d.
Or separately, Book I., 2s. 6d.;
Book II., 2s.
Books III. and IV. 3s. 6d.

Xenophon's Agesilaus. By R. W. TAYLOR. 2s. 6d.

Stories from Ovid in Elegiac Vers. By R. W. TAYLOR. 3s. 6d.

Stories from Ovid in Hexameter Vers. By R. W. TAYLOR. 2s. 6d.

Waterloo Place, Pall Mall, London.

RIVINGTONS' EDUCATIONAL LIST

Select Plays of Shakspeare.

- RUGBY EDITION.
By the Rev. C. E. MOBERLY.
AS YOU LIKE IT. 2s.
MACBETH. 2s.
HAMLET. 2s. 6d.
KING LEAR. 2s. 6d.
ROMEO AND JULIET. 2s.
KING HENRY THE FIFTH. 2s.
MIDSUMMER NIGHT'S
DREAM. 2s.
By R. WHITELAW.
CORIOLANUS. 2s. 6d.
By J. S. PHILLPOTTS.
THE TEMPEST. 2s.

A History of England.

- By the Rev. J. F. BRIGHT.
Period I.—MEDÆVAL MONARCHY:
A.D. 449—1485. 4s. 6d.
Period II.—PERSONAL MONARCHY:
A.D. 1485—1688. 5s.
Period III.—CONSTITUTIONAL MON-
ARCHY: A.D. 1689—1837. 7s. 6d.

Historical Biographies.

- By the Rev. M. CREIGHTON.
SIMON DE MONTFORT. 2s. 6d.
THE BLACK PRINCE. 2s. 6d.
SIR WALTER RALEGH. 3s.
DUKE OF WELLINGTON. 3s. 6d.
DUKE OF MARLBOROUGH.
3s. 6d.
OLIVER CROMWELL. 3s. 6d.

A Handbook in Outline

- of English History to 1881.* By
ARTHUR H. D. ACLAND and CYRIL
RANSOME. 6s.

A First History of Eng-

- land.* By LOUISE CREIGHTON. *With*
Illustrations. 2s. 6d.

A

Short Readings in Eng- *lish Poetry.* By H. A. HERTZ. 2s. 6d.

Modern Geography, for

- the Use of Schools.* By the Rev. C.
E. MOBERLY.
Part I.—NORTHERN EUROPE. 2s. 6d.
Part II.—SOUTHERN EUROPE. 2s. 6d.

A Geography for Begin-

- ners.* By L. B. LANG.
THE BRITISH EMPIRE. 2s. 6d.
Part I.—THE BRITISH ISLES. 1s. 6d.
Part II.—THE BRITISH POSSES-
SIONS. 1s. 6d.

A Practical English

- Grammar.* By W. TIDMARSH.
2s. 6d.

A Graduated French

- Reader.* By PAUL BARBIER. 2s.

La Fontaine's Fables.

- Books I. and II. By the Rev. P.
BOWDEN-SMITH. 2s.

Goethe's Faust.

- By E. J.
TURNER, and E. D. A. MORSHEAD.
7s. 6d.

Lessing's Fables.

- By F.
STORR. 2s. 6d.

Selections from Hauff's

- Stories.* By W. E. MULLINS and F.
STORR. 4s. 6d.

- Also separately—
KALIF STORK AND THE
PHANTOM CREW. 2s.

A German Accidence.

- By J. W. J. VECQUERAY. 3s. 6d.

German Exercises.

- Adapted
to the above. By E. F. GREN-
FELL. Part I. 2s. Part II. 2s. 6d.

Mall, London.

